IN THIS ISSUE: THE ONLY HOPE FOR OPERA . . . . By Charles Henry Meltzer

MUSICAL COURIER

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Photo by Fernand de Gueldre, Chicago

ROSA RAISA

Appeared This Season with the Chicago Grand Opera Company as Aida, Tosca, Leonora and Turandot

GEORGE ANTHEIL and JOHN ERSKINE,
composer and librettist, respectively, of Helen Retires, the new American opera which will have its première at the Juilliard School of Music on February 28.

WILLIAM O'TOOLE,
author of Creative Piano Technic, announces courses for pianists and teachers at his New York studios, the Sutor School of Music, Philadelphia, and the Trenton (N. J.) Conservatory of Music. An outline includes elementary and intermediate, advanced and teachers courses, elementary and intermediate. The first two cover both technic and composition. Under the teachers' courses are listed a new plan of teaching notation; how to find time for creative work; practical mastery of the exercises from a teaching standpoint; comparative analysis of significant technical methods of the past, and treatment of pupil types.

JASCHA HEIFETZ
recently left New York on the SS. Olympic. After concerts in Scandinavia, London, Paris and Central Europe he will go to Russia for an extended concert tour in April at the personal invitation of the Soviet Government. This will be the first time he has returned to his native land since leaving there seventeen years ago. The end of May will find Heifetz in South America for a tour of fifty concerts. Despite the fact that the violinist has made four world tours, this will make the first time he has ever played in South America. He will not be back in this country until his American tour opens next October.

ROSA and CARMELA PONSELLE sing together in La Gioconda at the Metropolitan on March 2. (Photo by Edwards.)

GRETE STUECKGOLD,
soprano of the Metropolitan Opera, recently sang at a concert following a dinner given by the Ambassador of Germany, Dr. Hans Luther, in Washington, D. C. Dr. Luther was the ranking guest at a luncheon given by Mrs. Lawrence Townsend at the Mayflower in compliment to Mme. Stueckgold and Walter Gieseking after the weekly concert at which Mrs. Townsend was hostess.

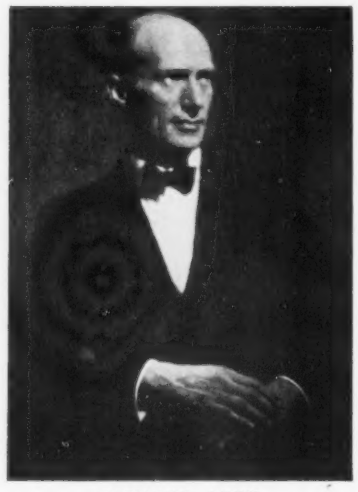
GRACE MOORE
(seated) and Elissa Landi, motion picture actress. Miss Landi has written the words for two songs by Abram Chasins which Miss Moore will introduce on her forthcoming concert tour this year.

OSSIP GABRILOWITSCH
alternated with Dr. Walter Damrosch in the rôles of conductor and piano soloist with the Musicians Symphony Orchestra at Madison Square Garden, New York, on February 10. (Photo by Kubey Rembrandt.)

ROSE TENTONE,
lyric dramatic soprano, and an artist pupil of Enrico Rosati, is singing in Beethoven's ninth symphony, with the Philharmonic-Symphony forces under Toscanini on February 18.

NIKOLAI ORLOFF,
Russian pianist, is concluding his current American tour, his seventh concert itinerary in this country. He is returning for the season 1935-36. (Photo © Elzin.)

GUY MAIER
has joined the faculty of the Juilliard Summer School, New York



RICHARD LERT,
a recent visitor to New York, en route from the Pacific Coast to Europe, where he is to conduct in Paris, Oslo and other cities, returning to America after his schedule abroad has been fulfilled.

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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Merry Mount, American Opera, Has Effective Stage Première

Metropolitan Gives Brilliant Performance of Work by Howard Hanson and Richard L. Stokes—Fifty Recalls Reward Composer, Librettist and Highly Competent Assisting Artists—Fine Choral Music—Tibbett and Ljungberg Sing Principal Rôles

By HORACE JOHNSON

Merry Mount, the new opera by Richard L. Stokes and Howard Hanson, had its world première at the Metropolitan Opera on the afternoon of February 10. An audience which taxed the capacity of the house and was composed to some extent of prominent musicians cheered this fifteenth American production of the organization with unmistakable enthusiasm.

After the first act there were nine curtain calls, principally honoring Lawrence Tibbett for his magnificent presentation of Wrestling Bradford, the dominant character of the work. Following the second act ten curtain calls brought forth the principals of the cast, Goeta Ljungberg, Edward Johnson, Tibbett and Mr. Stokes and Dr. Hanson. These personages were joined by Tullio Serafin, the conductor, Rosina Galli (Mme. Gatti-Casazza), who had arranged the spectacular ballets, and Giulio Setti, the chorus master and expert trainer of the vocal ensembles which are so prominently a part of this opera. Fourteen and seventeen recalls came after the third and fourth acts, making a total of fifty, an unprecedented display of frenetic enthusiasm in the Metropolitan Opera House.

Richard L. Stokes, the librettist of Merry Mount, former music critic of the New York World, has roughly adapted his subject from Nathaniel Hawthorne's short story, The Maypole of Merry Mount. Based upon a historic episode of New England in the time of the Puritans, Mr. Stokes' libretto is built with dramatic intensity and theatrical effectiveness.

STORY OF THE OPERA

The story of Merry Mount concerns itself with Puritan Massachusetts in May, 1625. Act I opens on a Sabbath morning with Wrestling Bradford, a Puritan pastor, preaching hell-fire and impending damnation to his flock. And thereafter confessing to his leading Elder, Praise-God Tewke, that his dreams are haunted by Satan-sent lascivious damsels, chief of which is Astoreth, the moon goddess. The Elder advises him to marry, and offers him for wife his daughter Plentiful. The driven man agrees, but finds in the betrothal kiss "no medicine for his wound."

Then, from an English ship, come Cavaliers with a grant from King Charles. They would found Merry Mount, a place for gayety and May-pole dancing. Among them are Thomas Morton and his niece, Lady Marigold Sandys. Also her betrothed, Sir Gower Lackland. The Puritans would drive these revelers back to their ship, refusing to admit their grant. But their pastor, Bradford, falling instantly in love with Lady Marigold, declares a truce till morning. Then, when he realizes that the lady is planning that very evening to wed Sir Gower, he insists upon an immediate attack, to which the Puritans agree.

Act II opens with the Maypole dance, and the wedding ceremony. This is broken in upon by the Puritan attack in which the Cavaliers are defeated, Marigold taken prisoner and the Maypole hacked to the earth to the song of the New Jerusalem.

Act III. Bradford, at another place in the woods, bids Marigold's captors leave her alone with him. As he forcibly embraces her, Gower rushes on. They struggle, other Puritans enter, and Gower is killed. Marigold is imprisoned so that no rumor of this may be carried back to London, and Bradford, reproached by Tewke for this treachery to Plentiful, prays that he may not lose his soul. He then falls into a deep sleep.

Scene 2 carries Bradford in his dream to Hell. Here he finds that Gower is Lucifer, and Marigold is Astoreth. Lucifer decides that the destruction of Merry Mount obligates him to recover New England to his rule. Summoning Bradford before him, he offers to make him Prince of New England. The Pastor nobly refuses. But when Marigold appears, as Astoreth, he agrees to sign the Devil's Book if he may possess her. Thereupon he is made to curse New England with tempests, thunderstone, fire, fever, pestilence and Indian pow-wows. He signs the book, and the mark of Satan is placed upon his forehead.

Act IV carries the doomed man back to his village, which is ravaged even as he had said in his curse. The Indians have set fire to the church, but are repulsed by the colonists. Bradford confesses to the people that the vision of this destruction had been given him. Marigold is brought out: she is the witch who has caused their woe: they will burn her. And then Bradford shows them the mark of Satan upon his forehead, seizes Marigold in his arms as she swoons: and jumps into the flames with her. And the Puritans sing Amen, Amen, Amen.

In this narration, as is readily seen, are all those elements necessary to hold the attention of audiences. The story is not complex, there are no obtuse situations and the plot moves in a straight line with no deviations from the rise of the curtain of Act I to its tragic fall at the end. Mr. Stokes has written literary dialogue expressive in its simplicity and singable because of its rhythmic utterance.

His characterization of Wrestling Bradford is not deep enough, however, for the Puritan preacher is represented with no humanitarian qualities to relieve the intense carnal manifestations of his nature. The remaining characters are not conceived with reality, due to a great extent to their too brief appearances. It is Mr. Stokes' dramatic story that makes this a good libretto and not the characters who tell the tale.

(*Continued on page 12*)

Vatican Frowns on New Respighi Drama

ROME.—The Osservatore Romano, the official organ of the Vatican, has severely censured Respighi's recently produced new opera, La Fiamma. The objection is to the plot, which is described as crude and un-Christian. The story deals with witchcraft in Ravenna at a time when its inhabitants were Christian. R. P.

Emanuel List Leaves Berlin State Opera

Emanuel List, basso of the Metropolitan Opera House, and for ten years a regular member of the Berlin State Opera, has cancelled his contract with the latter organization, and also resigned from the Bayreuth Festival of next summer.

Tcherepnine's Opera Ol-Ol Produced by Russian Company

One-act Work, with Typical Russian Story, Is Melodic and Well Scored—Performance Insecure—Tschaikowsky's Iolanthe and Mazeppa Also Presented

By LEONARD LIEBLING

Alexandre Tcherepnine's one-act opera, Ol-Ol (whose libretto is based on a story by Andreef) had its première on the evening of February 7 by the Russian Opera company at the Casino Theatre. It was the first time the work was given in Russian, for its previous performances in Central Europe since 1928 (when the opus was introduced) had been in translation.

Ol-Ol is an affectionate nickname for Olga Nikolavna, the paramour of a young student, Nikolai Glukovtseff, known as Kolia. Ol-Ol's mother, Eudoxia, forces the daughter to become the mistress of Grigori, an officer of means. He and Kolia meet, get drunk, fight, and make up, while Ol-Ol, remaining with Grigori, bewails another shattered romance. A number of minor incidents serve to make the little tale even more typically Russian.

SCORE HAS FOLK BASIS

Tcherepnine's music also is designedly Russian, with copious use of folk tune and indigenous rhythms, lightly and euphoniously orchestrated, and only sparing use of the harmonic touches known as "modernistic." The score has unusual merit and is compelling because of its sincerity and frequent beauty, especially in the last of the five little scenes which make up the one act.

The performance was unfortunately of uneven quality and lacked cohesion and dramatic life. Alexander Steinert conducted, and while he gave every evidence of thorough familiarity with the score, he was too much bothered by the insecure doings on the stage, to bring out all the impetus and drive of the orchestral music. He had more success with the lyrical moments, and at all times showed himself to be a musician of fancy and sensitive taste.

Lola Monti-Gorsey, as Ol-Ol, revealed early nervousness resulting in tremolo, but has agreeable vocal quality and feeling and sang more confidently as the opera progressed. Devora Nadworney, with her opulent tones and purposeful delivery, was the most finished member of the cast. Most of the men who sang principal rôles appeared to lack robustness of voice and often could not be heard at all, even though Mr. Steinert kept his orchestra well subdued. Alexis Tcherkassky did excellent acting as Onoufry. The scenery and costumes had atmospheric correctness.

TSCHAIKOWSKY'S LAST OPERA

Tschaikowsky's Iolanthe (heard in America only once previously, on September 10, at Scarborough-on-Hudson, under the auspices of the Musicians' Emergency Fund), has been reviewed in the Musical Courier. It is only necessary to say again that while there are melodious passages in Tschaikowsky's last opera, and the orchestration is colorful, the score reveals practically none of the genius which is to be found in the symphonic pages of the Russian master. He was not an effective composer of opera.

The cast, embracing most of those who sang in Iolanthe last autumn, consisted of Mmes. Monti-Gorsey, Hawkins, and Eustis; and Messrs. Kozakevich, Velikanov, Romakoff, Karlash, Morgan, and Fogle. Eugene Plotnikoff conducted and showed his usual discretion and musical grasp.

(*Continued on page 23*)

Radical New Work In Hartford Hearing

Four Saints in Three Acts, with Libretto by Gertrude Stein and Music by Virgil Thomson, Produced at New Avery Memorial Museum

By MOSES SMITH

HARTFORD, CONN.—Four Saints in Three Acts, an opera with libretto by Gertrude Stein and music by Virgil Thomson, was produced here for the first time on any stage in the new Avery Memorial Museum on February 9. Because of the reputation of Miss Stein and the publicity given her extraordinary libretto, the première attracted to the small auditorium an audience of remarkable distinction, including critics and press representatives from the principal cities of the Northeast and a collection of connoisseurs. The nucleus of the audience was the Friends and Enemies of Modern Music, a Hartford organization which sponsored and supervised the production. This organization, incidentally, has for its leader and moving spirit A. Everett Austin, Jr., director of the Wadsworth Atheneum. It was in connection with the formal opening of the Avery Museum, a new department of the Atheneum, that the opera was presented.

A STRANGE OPERATIC JARGON

The opera—if it is an opera—is one of the strangest in the annals of the lyric theatre. If one were to seek a comparison, perhaps it might be found—though the resemblance is only slight—with certain scenes of Green Pastures, especially the fish-fry. The libretto is like nothing else the operatic stage has produced. The music, by no means dissonant in character, is in no way to be likened to the conventional (or unconventional) operatic score. The singers are all Negroes. The details of production and staging are similarly divergent from the previous concepts of presenting opera.

Let us consider first the controversial libretto. It begins:

"To know to know to love her so.
Four saints prepare for Saints.
Four saints make it well fish.
Four saints prepare for saints it makes it well fish it makes it well well fish it makes it well fish prepare for saints."

Late in the prologue the whole cast begins to sing:

"My Country 'Tis of Thee, Sweet Land of Liberty, of Thee I Sing."

This sequence of words is considerably more comprehensible than the first quoted group, but its relation to the drama, if any, is not apparent at first glance.

(*Continued on page 23*)

London Hearers Enthralled By Furtwängler and Walter

Visiting Conductors Simultaneously Bid for Favor of Audiences and Both Earn Ovations—Some Neo-Russian Novelties—A New Hindemith Trio—Galli-Curci Sings in a London Fog—Rosenthal and Two New Pianists

By CÉSAR SAERCHINGER

LONDON.—The annual visit of Dr. Furtwängler and his Berlin Philharmonic Orchestra this time coincided with the appearance of Bruno Walter as guest conductor with London's own Royal Philharmonic Society. It was Furtwängler's first visit as a Nazi state councillor and virtual dictator of musical Germany, and Walter's first return to the place of his memorable triumph as a "non-Aryan" refugee. For the first time since the great Berlin shake-up, Germany's two greatest conductors could be heard in the same town. Much water—and blood—has flowed under the bridges during the intervening months; much argument has filled the air and the newspapers. What would happen? Where would the music-lover stand?

Well, the music-lover, thank goodness, stands where he always stood (when not befuddled by war propaganda or worse), namely on the side of Beethoven and Brahms. Both Furtwängler and Walter's concerts were sold out; both were given ovations as before. Furtwängler's audience perhaps was a shade more "Aryan," Walter's perhaps a shade more Jewish. Both had virtually sold-out houses, but—as one Jewish wit put it—for the first time there was enough room for the *"Goyim"* to hear the Berlin Orchestra. All the same, this crack organization filled the Queen's Hall twice, the Albert Hall (seating nearly 10,000) once within a week.

Furtwängler has always had notoriously bad press notices in London. Following Ernest Newman's lead, critics have delighted in telling their readers about his bad exaggerations, his cheap tricks, his "wrong" interpretations, his unprecise beat, while praising the orchestra somewhat grudgingly for its "military" precision, its drill-ground discipline and its beautiful tone—without realizing how they contradicted themselves. For in pre-Nazi as well as Nazi Germany, orchestras are made by conductors and not conductors by orchestras. This time indeed the critics were a little kinder to Furtwängler, who seems to have mellowed and matured. Mr. Newman still criticizes him and his Berliners severely, while praising Walter and the Londoners; but he needs a column for his criticism, a paragraph for his praise, which is perhaps not without significance.

ATROCITY TALES

In the course of the three Berlin Philharmonic concerts one heard symphonies by Beethoven, Schubert, Schumann, Brahms, other works by Bach, Mozart, Weber and Strauss, not to mention Reger's atrocity tale about Mozart (Variations, op. 132), which ought to be considered as treasonable as some other "atrocity tales" spread by imprudent travellers. Personally, I liked Schumann and Brahms best; but Mozart's Kleine Nachtmusik was a glittering miracle

(*Continued on page 24*)

THE ONLY HOPE FOR OPERA

By CHARLES HENRY MELTZER

CONTROVERSIES over the singing of opera in English have divided the American musical public into two opposed factions. One of these groups believes that we should follow the example of Italy, France, Germany and other leading opera-producing countries by translating all foreign texts into our own tongue. The other point of view, represented by the leading opera companies of the United States, maintains that operas should be sung in the language in which they were written, despite the fact that many other nations do not observe this rule. Charles Henry Meltzer, librettist and translator of many operatic texts into English outlines in this article some cogent reasons for aiding the cause of opera in making it understandable to the general public.—EDITOR'S NOTE.

NOT long ago, at the Royal Opera House in Budapest, I attended a performance of a double bill, including Cavalleria Rusticana (sung in Hungarian) and a delightful native work, a dramatic cantata, entitled A Székely Fono (The Székely Spinning Room), woven out of ancient Transylvanian folk-songs by Zoltan Kodály (of course, also sung in Hungarian.)

As I sat and listened, without understanding a single phrase, I wondered what would have been done to the manager of the opera house if, in a moment of insanity, he had dared to put on Cavalleria and A Székely Fono in Italian; and if, as features of his eight or nine months' season, he had threatened Budapest with Carmen in French, Boris Godounoff in Russian, and the Wagnerian music dramas in German.

I say "I wondered." But I really knew what would have happened to that foolish manager. He would have lost his job and his theatre would have had no audiences. For like all other artistic Continental nations, except Spaniards, the Hungarians cling tenaciously to the idea that, to enjoy an opera (which is not a symphony or a sonata) they should know all that the opera means and would convey to them.

"INTERNATIONAL" OPERA AN ANOMALY

To talk of opera as "international" or "cosmopolitan" has always seemed to me ridiculous. Symphony, pure music almost always without words, can be enjoyed—by a few favored thousands—as it is rendered; though even in the case of symphony, managements print program notes supposed to explain the music. But opera—great opera—is always national. To talk of words one hears in opera as if they were a kind of Esperanto intelligible to all nations, seems to me equally ridiculous. More silly though than that, is the assumption—by so many Americans—that words in opera need not be understood. Why, then, should they be written? Without words, maybe, Wagner could have invented an eloquent Tristan and Isolde tone poem or symphony. But it would have been performed in a concert room. And Wagner set such store on "words, words, words" that he wrote his librettos himself and insisted on their being clearly done.

Now they may be rendered with the greatest clearness, and yet all be wasted, unless (outside of German opera houses) they are made plain to foreign listeners. It is the words that inspire the composer of an opera or a music-drama. For the lack of a good libretto Puccini remained idle, as he himself told me, for some years.

I wondered too that night in Budapest, why in their recent efforts to replace fashionable by popular opera, Americans have lost sight of the important, obvious fact that as a first step towards the permanent realization of their plans, they would have to make opera plain, like drama, to Americans.

Deems Taylor, in the Saturday Evening Post last June, said truly that "if opera is to survive, it must go to the great public for support." Just as truly, he declared that the great public would not take it to its heart while it remained a mystery. Mr. Taylor added many things to back up his theory and drew faithful pictures of an average American who falls asleep at a performance of Rigoletto, worn out by his endeavors to make head or tail of the words to which he has been listening. He also reminded those of his readers who had travelled that, on the European Continent, no average man was puzzled by an opera, because it was sung not in some tongue unknown to him, but in the language which he himself spoke daily.

As was shown recently by the financial success of one venture at the New York Hippodrome, there is a large excited mass of good Americans eager to enjoy opera. A much larger mass, despite what Mr. Taylor fancies, than could be lured to Carnegie Hall by the most glorious symphony.

Doubtless many who crowded the Hippodrome were Italians. But a majority, be sure, are English-speaking, not Italian citizens. And their number might be multiplied tenfold, if, besides being offered opera in foreign tongues, just opera, they were allowed to understand, as well as hear, the librettos sung, to grasp the meaning of the plots and the relationships of the characters, and, in the love scenes for example, to realize not only that they are watching the unfolding of a love episode, but also to know exactly what the lovers sing to each other.

THE PRESENT OPPORTUNITY

There is an opportunity today in the United States, in New York, Chicago, Los Angeles, Boston, St. Louis, San Francisco, Cleveland and fifty other cities, to build up opera on a national foundation, to make it more than a mere hectic fad, to establish it as a popular institution.

The troubles and upheavals at the Metropolitan, the collapse of the Chicago Opera, and even the depression, have supplied that opportunity. Is it to be neglected? Will self-respecting and sensible Americans let the best chance they have ever had of freeing their own opera from foreign shackles, escape them? Will they again, as in the early nineteenth century, let their control of opera be wrested from them by alien interests, fighting for alien art and artists?

At the Metropolitan, as I can say of my own knowledge, there is a willingness to test opera in English.

In the circumstances, it was distressing to me months ago to read that San Franciscan opera had once more been entrusted to what is really, if not technically, a foreign management. Nevertheless this management sponsored Gruenberg's opera, Emperor Jones, at a time when many Americans still doubted the possibility of producing opera in English. To men like Lawrence Tibbett, with his wide popularity (and offhand I add Herbert Witherspoon) we must surely look for leadership in a great national movement before it is too late. Will the managements of San Francisco and Los Angeles auditoriums not give us more tests of opera sung in English, as it should be, by trained artists? Is there no public-minded New York, or Chicago citizen—not one—to uplift the banner of revolt, and to pave the way for the up-building of American opera, not by restoration of Gilbert and Sullivan, who were not American, but by performances in English of the immortal classics?

I am told that there is no demand as yet for English in opera. There would be, I feel sure, if only one standard masterpiece, rightly "translated" and sung clearly, made a hit. There seems to be a conspiracy, or—not to exaggerate—a combination of those who rule opera in America to defeat all efforts to make opera understandable.

Long since, the Juilliard School should have been fighting to have only English heard in the American opera house. It has done something, it appears, to induce the Metropolitan to produce operas by Americans. It has itself shown its enterprise by producing Jack and the Beanstalk with an English libretto by Dr. John Erskine, president of the school. And it has announced the world première of a second work in English, Helen Retires, with music by George Antheil, and book by Dr. Erskine. It has also given other operas in English. But is that all the Juilliard School can do to popularize opera, with all the millions that were left it to help music in America (including, if it chose, grand opera)?

HUNGARY SHOWS THE WAY

It makes one blush to think that in Hungary, bankrupt Hungary, they have their annual eight or nine months' season, and then to reflect that the once mighty Metropolitan has had to go begging for a few hundred thousand dollars and even then must halve its season. Here, too, as in New York, one hears The Ring, the Puccini favorites, Faust, Carmen and Rosenkavalier interpreted creditably, though not perfectly—always in Hungarian. The Hungarian idiom, I may add, is far less suited to the needs of any but native operas than our own English. Yet here they insist on having Hungarian, and, by so doing they make opera possible.

No Hungarian opera-goer has a libretto in his hand when he settles down to his Verdi, Wagner, Strauss or Bizet. He knows that he will be able to grasp everything essential in the performance by merely keeping his ears open. Why cannot all American opera-lovers be equally fortunate? Your Magyar does not mind if, now and then, the mellifluous flow of Latin phrases loses a little of its charm. He does not balk, as some Americans pretend they do, when in Madam Butterfly the singers mention "whiskey" and "cocktails." Nor do the Italians, to whom such drinks are so exotic. He condones what, owing to the comparative ruggedness of the Magyar idiom, disturbs the fluency of the Racconto in La Bohéme. And why? Because as an offset he knows the meaning of the work to which he listens, even though he misses some of its delicacies.

But, I repeat, Hungarian is vastly inferior to English as a medium for grand opera. Next to Italian, as Tito Ricordi once declared at a public meeting in New York, it is the "most singable of all languages." I have yet to convince myself that there is any phrase, florid or dramatic, in French, German, Russian or Italian opera texts for which one cannot find satisfying English equivalents. Why need we tie ourselves to the old wretched hack words which disgrace most vocal scores?

REASONS FOR NEGLECT OF ENGLISH

The real reasons for the neglect of our own tongue in the interpretation of classic operas are, first, the fact that our opera companies are usually directed by foreigners, fighting for foreign interests and probably subsidized by foreign governments; next, the force of a whole century of habit, during which Americans have been "buffaloed" into the idea that English is unmusical; next, the gross absurdity of nearly all the old English hack texts; next, the unwillingness of singers (even American), trained only to sing foreign tongues, to re-study operas with new, sensible, English words; and, lastly, the snobbishness of the fashionable who in the past have ruled in opera.

How can you tell whether good English equivalents of Faust or Rigoletto are not musical when you have never heard one that was faithful to the original? The Vladimir Rosing version of Faust? Why, though, in part, it could be sung quite easily, it betrayed at many points the French librettists. The Henry E. Krehbiel rearrangements of short Mozart operas had merit. But what a dreadful mess was Krehbiel's English Parsifal! Despite what Arnold Bennett once said to the contrary, Edwin Evans, the Londoner, almost did justice to the subtleties of Maeterlinck in the first two—though not in the later—acts of his English Pélléas—for instance with the flat, unmusical "I am so hap-py" as a substitute for the ecstatic, *"Je suis heur-eu-se"* of the original.

W. J. Henderson once turned out a brilliant libretto for the Cyrano de Bergerac of Walter Damrosch. (Ask W. J. how much he received for his hard labor, and you will understand why so few men who count in opera care to write opera "books.") The words which "Joe" Redding strung together for Victor Herbert's Natoma were at least singable, though at times painfully commonplace. Had she but been dramatic and not only poetic, Edna St. Vincent Millay might have done better than she did with The King's Henchman.

Much as I admire Percy MacKaye, on the other hand, and in a way respect Brian Hooker's talents, neither of them boasts the required qualities of a librettist. Both write more for the eye and brain than for the ear and heart, on which a librettist should concentrate if he wishes to "get over."

NECESSARY QUALITIES IN OPERA BOOKS

What are those required qualities?

Well, as regards versions of foreign librettos, one must be a sensitive, a very sensitive, linguist; musical (though not necessarily a musician); dramatic (though not necessarily a playwright); able to write fluent and good verse. A librettist who has all the needed assets should be well rewarded, like good soloists or actors. For, although not impossible, as some suppose, his task is terribly difficult. The absurdity of the words one reads in vocal scores is due almost always to the disgraceful, shabby, treatment of librettists by publishers and managers.

Floridia, a gifted composer, got only 1,750 lire (then equal to $350) for translating the whole Ring into Italian. Fifty or a hundred dollars have often been flung to men of brains, in England and America, for versions of important opera texts. It is to laugh—or weep. Why should not librettists receive decent royalties, or fair fees?

I speak, from a distance, as a man deeply and warmly in sympathy with the artistic hopes of Americans. I speak as a critic of music and drama who has addressed large American constituencies. I speak also—yes, as a professional librettist. For thirty years and more, I have fought strenuously for the use of English words in English and American opera houses. Once only did a brother critic cast doubt on the unselfishness of my attitude. And, as I do not forget, the Musical Courier (which I had done nothing to conciliate), spontaneously and generously took up the cudgels to reply to my opponent.

Why should not a librettist, like myself, advocate opera in English as well as a composer, like Deems Taylor?

AS FOR SINGERS . . . .

On re-reading what I have written, I see that I have paid more attention to librettos than to scores. There would, however, be no scores at all without words and plots, so I will not apologize. And the most flawless libretto would be wasted if it were murdered by half-trained and careless singers.

The singers! Ah, the more I think of them, the more sure I feel that—with rare exceptions—they are greater stumbling-blocks in the way of popular opera than even the foreign managers and some of the publishers who insist on having their vile English texts sung. Rather than go to the trouble of learning a new set of words, they cling, lazily and foolishly, to their hack English texts, or to the foreign originals. Yet one might think that they would be grateful to librettists who would provide them with words fit to sing. How can they interpret impassioned love scenes with convincing fervor when, as they know, the words they sing are arrant nonsense? How can they feel humorous, or tragic, when they have to express themselves in phrases which mean nothing?

Assuredly there must be some one native-born in the United States who could set things right, prepare the way for natural opera, and save opera itself, as a form of art, from extinction.

I was heartily in sympathy with the Saturday Evening Post article which pleaded for a new kind of opera house—a theatre designed for a contemporary audience of republican citizens, "rather than for an imaginary audience of kings, nobles and rabble." But I do not think, as the Saturday Evening Post article does, that Winthrop Ames would be an ideal opera manager. Let him stick to his own last. Tibbett or Witherspoon might be more suited to the task involved, though I am only guessing. The best chances were lost years ago with the passing of Henry W. Savage and Oscar Hammerstein. Some may remember them.

According to Mr. Taylor, outside of America England is the only country in which the language of the people is not sung in opera. Surely he must have heard of the Carl Rosa Company and of the touring company of Covent Garden? I have attended excellent performances in English, of great classics, by the Covent Garden's touring artists. During the brief fashionable season, though, they still give opera at the chief London opera house in foreign tongues. But the tendency is towards opera in English. Unhappily, in England as in the United States, those hack versions are still current, because the singers are unwilling to learn new ones.

OPERA A COMPOSITE ART

It is high time that the great American public grasp the fundamental, living truth that opera should be regarded not merely as music, but as an art including music, drama and acting. Rigoletto, Faust, Meistersinger are all plays, expressed in tones, with the aid of words and gestures. And how can one understand the essential words while they are conveyed to one in unknown languages?

I have a letter, which I prize, from Victor Herbert, who may not yet be forgotten along operatic Broadway. It proclaims his unfailing faith in opera in English, and his intention to fight on for that ideal.

If we had only faith, all that to some of us now seems a dream would soon come true.

There is one way, and only one, by which grand opera can be saved and prosper. It must be sung in the United States in English.

IN NEXT WEEK'S ISSUE

WASHINGTON, "PARENT OF SOOTHING AIRS"

By ALBERT R. BEATTY

New Boston Opera Encounters Difficulties in Its Initial Week

Artists and Chorus Refuse to Perform on Final Day—Audience Dismissed, Then Recalled—Rosa Raisa, Maria Jeritza, Hope Hampton, Carmela Ponselle, Mario Chamlee, Ruth Miller and Others Heard in Week of Opera—Noréna Hailed

BOSTON.—Boston's newest opera venture, like its many predecessors, has collapsed, and, as is also the custom, the collapse was attended by scandal. The New Boston Opera Company, scheduled to give a week of opera at the Boston Opera House from February 5 to 10, gasped the last breath of a precarious life during the last performance, when the chorus refused to go on, unpaid, for Pagliacci, and the audience was dismissed. Previously the twin Cavalleria Rusticana had been performed, after an hour's late start, without the announced services of Rosa Raisa, who refused to go on stage because she had not been paid according to her contract.

The final evening was really epic—tragic or comic according to the point of view—but it was nothing more than the logical sequel of preceding events. The matinee of the same day almost ended in a riot before it began. Lohengrin began more than an hour late, with Mario Chamlee and Fred Patton, who were originally announced to sing the title rôle and the rôle of Telramund, out of the cast because they had not been paid. The night before, the proceedings were even more scandalous, for La Boheme began an hour late after the audience had once been dismissed from the theatre, then had been called back, then had been informed that a substitute would do the rôle of Mimi originally assiged to Hope Hampton, then had been told a few minutes later that Miss Hampton had reappeared and would sing.

The mess had been stewing the whole week, although not so obviously on the surface. Not one bill began on scheduled time, the minimum wait being twenty minutes. There had been repeatedly long intermissions after the first act. These things, to the suspicious, signify only one thing—financial trouble. And there were present all the usual concomitants of operatic scandals, which make of grand opera comic opera.

The company was the creation of one Tommaso Nazzaro, who had been engaged in similar ventures here in the past. Its only claim to the title New Boston Opera Company was the fact that it was organized to give performances here. Neither the chorus nor the principals were local. It had given a single (and on the whole successful) performance of Tosca a couple of months ago, with Jeritza, Amato and Tafuro in the cast. It had then announced for Christmas week eight performances with "world-famous stars"; but nothing more had been heard from the organization until some time after Christmas when the recent week was forecast.

ARTISTIC ROSTER ALTERED

The original roster had included such names as Papi and Reiner for conductors, and for singers Schipa, John Charles Thomas, Edith Mason, Paul Althouse and others, who were subsequently changed. In fact each successive announcement contained one or more important changes, a fact which made the "insiders" reasonably suspicious. As things turned out, however, Nazzaro did fulfill many of his promises. Though his company was of the pick-up variety, there actually appeared on the stage of the Boston Opera House last week such people as Jeritza, Elsa Alsen, Josephine Luccchese, Carmela Ponselle, Alma Peterson, Hope Hampton, and even Rosa Raisa (in the second night's Aida); Mario Chamlee, Aroldo Lindi, Fred Patton, and Sydney Rayner. There were two able conductors—Cesare Sodero and Ernst Knoch. There was an orchestra of fifty local musicians, which had its faults, but was by far the best operatic orchestra assembled here in recent seasons. The rest of the makeshift company—chorus and principals—were on loan, so to say, from Fortune Gallo's San Carlo Company, with one or two exceptions. Indeed, Mr. Gallo told your correspondent that he had postponed a Newark engagement because Mr. Nazzaro had sought his assistance shortly before the Boston season was to open.

All these things were weather-vanes, but they could scarcely predict the intensity of the storm to come. For a while the clouds disappeared. The first three performances—of varying artistic merit—were well attended. The first ominous rumble came on the third night,, when, following the customary suspicious waits, the performance was able to proceed only after the hurried assistance of a wealthy backer. From this time on, also, the audiences began to wane, although they were never small. There was superficial evidence that the box-office receipts should have been able to carry the management through, but it is always difficult to estimate the extent to which a house has been papered.

Without recounting other harrowing details it remains, saliently, that opera has received another black eye in Boston. This situation provides one more round of ammunition for those who sneer at popular-priced opera (the prices were scaled, on this latest occasion, from three dollars down). It will not occur to these supercilious ones that perhaps popular-priced opera has never been given a fair—and what is more important, an honest—trial in Boston, or, so far as your correspondent knows, in most American cities.

It is readily apparent that it would be unfair and futile to assay the artistic merits of an engagement filled with such uncertainty. For the sake of the records, there is appended a list of the more important facts of the performances:

DIE WALKÜRE, FEBRUARY 5

Naturally, fifty musicians, insufficiently rehearsed, could not begin to do justice to Wagner's score, however valiant the efforts of Ernst Knoch, the conductor. Two distinguished sopranos, Maria Jeritza, and Elsa Alsen, magnificently sang the rôles of Brunnhilde and Sieglinde. Fred Patton was the Wotan and Lyuba Sanderowna the Fricka. Arthur Boardman was Siegmund and Harold Kravitt did duty as Hunding.

AIDA, FEBRUARY 6

Though not a spectacular production, this was on the whole one of the ablest presentations of the week, with Rosa Raisa as Aida, Dreda Aves as Amneris, Aroldo Lindi as Radames. Mario Valle as Amonasro, and Harold Kravitt as the High Priest. Cesare Sodero conducted.

CARMEN, FEBRUARY 7 (MATINEE)

The cast included Carmela Ponselle excellent in the title rôle, Sydney Rayner as Jose, Ruth Miller splendid as Micaela, and Mario Valle as Escamillo. Cesare Sodero conducted. The performance, which was perhaps the best liked of the week, was witnessed by a large audience.

MANON, FEBRUARY 7

This opera is rarely presented in Boston, and it was a pity that it had to be heard under the trying circumstances already mentioned. Hope Hampton played in the title rôle effectively and Mario Chamlee was an able Des Grieux. Other names were Mary Ricca as Poussette, Edna Zahm as Javotte, Shella Fryer as Rosette, Francesco Curci as Morfontaine, Mario Valle as Lescaut, and Guido Guidi as the elder Des Grieux. Ernst Knoch conducted.

RIGOLETTO, FEBRUARY 8

Claudio Frigerio was the competent hunchback in a performance comparatively free from extraneous difficulty. Josephine Lucchese was Gilda and Dimitri Onofrei was heard as the Duke. Mary Ricca as Giovanna, Guido Guidi as Sparafucile, and Bernice Schalker as Maddalena were the other important names in the cast. Cesare Sodero conducted.

LA BOHEME, FEBRUARY 9

Hope Hampton, charming as Mimi, once more sang opposite Mario Chamlee, who was the vocally brilliant Rodolfo. Maria Olla was Musetta. Mario Valle, Guido Guidi, and Eugenio Prosperoni were the other three of the quartet of bohemians. Cesare Sodero conducted.

LOHENGRIN, FEBRUARY 10 (MATINEE)

Dimitri Onofrei as Lohengrin and Mario Valle as Telramund substituted in place of Mario Chamlee and Fred Patton, for reasons already stated. Alma Peterson was Elsa of Brabant, Elsa Alsen was Ortrud, and Harold Kravitt the King. Because of the confusion attending the performances, it was charitable to shut one's eyes and ears to many things, including the omission of the duet at the beginning of the second act between Ortrud and Telramund. Ernst Knoch conducted.

DOUBLE BILL, FEBRUARY 10

Pagliacci was cancelled, as explained above. In Cavalleria Rusticana, Anna Porder, a local talent, substituted at short notice for Mme. Raisa, and did a creditable performance. The others in the cast were Bernice Schalker as Lola, Maria Ricca as Mama Lucia, Sydney Rayner as Turiddu, and Eugenio Prosperoni as Alfio. The performance, which had to be stopped once for an announcement, was led by Cesare Sodero.

The customary routine of hastily assembled companies was observable throughout the week in the matter of choral singing, staging and scenic sets and costumes. A single notable exception was Manon, which had tasteful and beautiful sets (though too small for the Boston Opera House stage) and in which Miss Hampton exhibited some of the most stunning costumes these eyes have ever seen in opera.

FEW CONCERTS

By coincidence—and fortunately for the reviewer—the concert calendar has not been crowded recently. The Boston Symphony Orchestra, led by Serge Koussevitzky, paid homage to Richard Strauss in the concerts of February 9 and 10, when the program included the Sinfonia Domestica at one extreme, and, at the other, the suite from Der Burger als Edelmann. This remarkable study in contrasts exhibited the characteristics not only of the composer but also of conductor and orchestra, who turned with ease from the quasi-chamber music of the suite to the tonal masses of the Domestica.

There was a remarkable concert from Eide Norena, soprano, at Jordan Hall on February 6, when she sang an excellent program of songs in Italian, French, German, and Norwegian to the almost frantically enthusiastic plaudits of a large audience. Norena is one of the most remarkable recital singers now before the public. Her beautiful singing was ably accompanied by Pierre Luboshutz.

At the same time, in Brown Hall, the chamber orchestra of the New England Conservatory of music was playing, under the direction of Carl McKinley, Bach's D minor concerto (with Ralph Leonard Kirkpatrick at the harpsichord), and numbers by Schumann, Mendelssohn, Satie, and Berlioz. Other events to be mentioned were the recital of Serge and Marie Radamsky in Jordan Hall on February 3, when they sang operatic arias and duets, and Russian folk songs and art songs; and three appearances, on February 3 and 4, of Ted Shawn and his ensemble of male dancers at the Repertory Theatre, where they gave an entertaining as well as artistic program. M. S.

Philharmonic Fund Reaches $150,000

Mrs. Vincent Astor has completed the organization of the women's division of the Philharmonic Symphony Society's drive for a fund of $500,000 to guarantee the future of the orchestra for the coming three years. The meeting was held on February 8 at Mrs. Astor's New York home. Present was a group of over sixty ladies prominent in the civic, musical and social life of the city.

At the conclusion of the meeting Harry Harkness Flagler, president of the Philharmonic-Symphony Society, announced that the contributions to date total over $150,000. At the meeting, donations ranging from $100 to $6,000 added $52,000 to the fund.

Mr. Flagler stated that the men's division, headed by Marshall Field had reported a total of $88,000 to date; over $17,000 has been contributed by the radio audience, and in a single day Arturo Toscanini received over $1,500 in small subscriptions in reply to his personal appeal for contributions, all of which he is acknowledging personally.

Lucrezia Bori addressed the meeting, saying that last year it was her privilege to make an appeal on behalf of the Metropolitan Opera Association, and that she welcomed the opportunity to say a few words about the Philharmonic Symphony Society. Miss Bori declared it unthinkable that New York should be without the concerts of this organization for even a single season. She was confident that the committee's efforts would meet with enthusiastic public response.

Orloff in Extensive Season

Nikolai Orloff landed in this country on January 7 for his seventh tour of the United States and Canada, following the fulfilling of an active schedule in Europe. Opening his season with concerts in Scandinavia, Finland and the Baltic States, the pianist then appeared in Paris with the Lamoureux Orchestra (Wolff conductor), the Poulet Orchestra (Emil Cooper conductor), at the Festival of Russian Music, and in an all-Chopin recital.

Before Christmas Mr. Orloff made a tour of Great Britain. He played in London with the Royal Philharmonic Orchestra (Sir Thomas Beecham at the baton), and he afterward gave five Chopin recitals at Wigmore Hall.

Mr. Orloff has an extensive schedule on this continent, including two appearances in New York, two concerts in Boston and recitals in thirteen states within five weeks: Pennsylvania, Virginia, Tennessee, Kentucky, Georgia, New Jersey, New York, New Hampshire, Massachusetts, Wisconsin, Illinois, Indiana and Michigan. Mr. Orloff gave a recital in Ottawa, Can., on the day that Parliament opened.

Dr. Lieberson Wins Bowl Prize

The Hollywood Bowl prize for 1933 (an annual contest for the best orchestral composition) which awards $1,000 in cash to the winner, has gone to Dr. Samuel A. Lieberson, Chicago composer and teacher of composition. Included in the distinction is a first performance of the winning score at a concert of the summer series in Hollywood. Dr. Lieberson's composition is a suite for orchestra in four movements.

Musical Art Management to Bring New Artists to America

Alexander Merovitch, head of the Musical Art Management, has announced a distinguished list of artists, including the modern composer, Igor Stravinsky, whom he plans to bring to America next season. The Musical Art Management, a concert artists bureau, has recently been established in the RCA Building at Rockefeller Center, New York City.

ALEXANDER MEROVITCH

Stravinsky's visit will be his first to these shores since 1924. He will come here in the capacity of conductor, and be heard also in joint recitals with S. Dushkin, violinist. The first half of the joint recital programs include Stravinsky's most recent works, his two sonatas, the second half consisting of Stravinsky's arrangements for piano and violin of his Petrushka, Rites of Spring, Firebird and Nightingale.

Dushkin is known as a specialist in interpreting the compositions of Stravinsky. Several years ago he introduced to the American and European public that composer's concerto for violin.

In keeping with one of the tenets of its policy, the Musical Art Management will also present next season a young pianist, Beveridge Webster, who already has appeared with leading orchestras in Europe. This is to be Mr. Webster's first visit to his native land, for although he was born in Pittsburgh, Pa., twenty-five years ago, he left America as a boy to continue his musical studies abroad. Mr. Merovitch, who "discovered" Vladimir Horowitz, feels that Mr. Webster is one of the most promising of the younger generation.

Another young artist, Russian by birth, will also come to America next season under the Musical Art Management. This is Raya Garbousova, twenty-four-year-old cellist. This will be Garbousova's introduction to America.

Also on the list is the Glazounoff String Quartet (Soviet State Quartet). This quartet, named in honor of the Russian composer, Alexander Glazounoff, was organized the first year after the revolution and may be considered a real product of New Russia. During the past sixteen years, the Glazounoff String Quartet has given concerts of chamber music in Russia.

In 1925, under the personal management of Mr. Merovitch, this group toured Germany and France. Three years ago they appeared in all the large countries of Europe, including Germany, France, Belgium, Italy, Holland, Denmark, Sweden, Finland, Latvia and Poland.

Jeritza to Be Featured in Friml Operetta

The Shuberts have announced their coming presentation of Maria Jeritza in Rudolph Friml's latest operetta, Teresa. Rehearsals have begun but as yet no date has been set for the show's opening on Broadway. Allan Jones has the tenor rôle opposite the former Metropolitan soprano, and another leading part will be taken by Andrew Tombes. The libretto has been prepared by Rowland Leigh and William Thiele, and Watson Barratt has designed the settings. The production is under the direction of J. J. Shubert.

Witherspoon-Skeath Engagement

Announcement has been made of the engagement and coming marriage of Herbert Witherspoon, basso, formerly of the Metropolitan Opera, and Mrs. Blanche Sternberg Skeath, both of New York. Besides his affiliation with the Metropolitan, Mr. Witherspoon has been director of the Chicago Civic Opera Company, president of the Chicago Musical College, and director of his own school in New York. Mrs. Skeath is active in music circles, being a member of the Beethoven Association and connected with the music publishing firm of G. Schirmer, Inc.

Los Angeles Orchestra Plays Suite from Kurt Weill Opera

Klemperer Rouses Audience with Vital Readings of Tschaikowsky and Berlioz Works—Gieseking Applauded in Concert—Winifred Christie Makes Recital Début

LOS ANGELES.—It is a well-known fact that the general public enjoys most works of strong appeal especially if familiar with the composition. The applause may actually be more a tribute to the composer than to the performer. There was no doubt, however, last Sunday that listeners took Otto Klemperer as much to their hearts as they cherished Tschaikowsky. The occasion was a sterling presentation of the fourth symphony, played with an outer restraint of tempo, yet enlivened by an inner urgency of such power as to enhance the element of precision which always is a feature of Klemperer's readings. The performance revealed the spiritual travail of the Russian master, his musings and self-abandon as seldom bared, particularly in a rendition of such beauty of detail and tone. The Philharmonic Orchestra gave a hearing at once so dramatic, poised and spirited that the audience forgot the unwritten rule of no clapping between movements.

By way of contrast, the former head of the Berlin State Opera offered for the first time the amusing and clever suite from Kurt Weill's Drei Groschen Oper, a modernized version of John Gay's famous balladplay. Klemperer, the purist, conducted with the same devotion, customary finesse for minute effects and with a delightful sense of humor befitting the piquant irony of this jazz piece *de luxe*. Finally he turned to another master of orchestration, Berlioz of the Benvenuto Cellini overture. Klemperer has an understanding for this composer which makes his writings appear more vital and less "dated" than they are apt to sound.

GIESEKING SCORES IN RECITAL

Walter Gieseking scored another triumph, appearing at the Shrine Auditorium under the Armitage Management in a program ranging from Beethoven to Casella. Here was superlative technic, style and versatility combined in memorable fashion.

Isa Kremer was enjoyed in a program of folk-song selections under the direction of Ruth Cowan. Lester Hodges rendered flexible accompaniments and scored as a facile solo-pianist.

The Bartlett Frankel String Quartet (Maurice Maaskoff, Anthony Briglio, Emile Ferir and Nicholas Ochi-Albi) were presented by their sponsor, Mrs. Cecil Frankel, in a second program of her candlelight series at the Biltmore Hotel. The program offered Haydn (C major, op. 74, No. 1), the Beethoven Trio Serenade (op. 8) and the Debussy quartet.

Winifred Christie made her first appearance here, playing a recital on the Moor two-manual piano at the University of Southern California. Professor Max von Swarthout, dean of music, deserves particular credit for this, one of the most interesting musical campus events.

The Western Concert Artists' League held a joint recital of notable calibre. Those appearing were Eleanor Woodforde, soprano, Colette Nance, pianist, Tudor Williams, baritone, and Norman Soreng Wright, accompanist.

Columbia Film Studios have signed Grace Moore for a production, entitled at present Don't Fall in Love. The diva will play the rôle of a prima donna and have opportunity to sing arias from Carmen, Lucia, Butterfly, Norma and Traviata. Victor Schertzinger, composer of a number of hits, including Marcheta, will direct the production.

Irene Dunne has been chosen by M-G-M to sparkle in the title rôle of The Merry Widow. Incidentally, this is not the first filmization of the Lehar operetta. It was screened a number of years ago at the Kalem Studios, one of the pioneer Hollywood picture organizations. Sidney Olcott, veteran director who has guided many a star and spectacle to success, marshalled the production. B. D. U.

Sir Hamilton Harty Conducts Final Concert with Rochester Philharmonic

British Director Delights Local Audiences with Schubert, Berlioz and Tschaikowsky—Monte Carlo Ballet Appears

ROCHESTER, N. Y.—Sir Hamilton Harty conducted the Rochester Philharmonic Orchestra in his farewell concert, and received a friendly demonstration at its end, initiated by a fanfare from the orchestra, which swelled to a wild ten-minute ovation. An informal luncheon was tendered Sir Hamilton by the orchestra on the day of the final concert to express further their admiration and friendship.

A sweepingly lyrical reading of the Schubert C major symphony featured the program, which included also Harty's own tonepoem, With the Wild Geese, Berlioz' Beatrice and Benedict Overture, and Tschaikowsky's Theme and Variations in G major.

MODERN NOVELTIES PRESENTED

At a previous concert Cecile Staub Genhart was heard as soloist with the orchestra in the Honegger Concertino and the Strauss Burleske, performing her difficult task with a comprehensive technic and ironic humor. The fifth symphony of Sibelius, on the same program, was interpreted by Harty with broad understanding and idealism. Mozart's Ein Kleine Nachtmusik was given a charming performance, with the strings at their artistic peak for the year. The Smetana overture to the Bartered Bride and a raucous suite from Kodály's opera Hary Janos completed the program.

A novelty was offered by the Rochester Civic Orchestra at a recent "pop" concert when a quartet of pianists, Edna Cooley, Zillah Halstead, George MacNabb and Harry Watts, assisted in the performance of the Bach concerto for four pianos. Later in the evening the soloists and orchestra were heard in a four-piano arrangement of Gershwin's Rhapsody in Blue. Also included on the program were Sullivan's Overture di Ballo, a movement from Dvorák's New World Symphony, and the Peer Gynt Suite of Grieg.

The glamour of the old Russian ballet was reincarnated when the Monte Carlo Ballet Russe made its highly publicized appearance in Rochester before a capacity audience. Les Sylphides, a ballet in classic tradition, Le Beau Danube, danced to the Strauss music, and La Concurrence all made a distinctly favorable impression on the audience. Especially noteworthy was the fine artistry of Tamara Toumanova, Nina Verchinina, and Leonide Massine in solo dances. The ensemble was perfection itself. Attractive decors added to the charm of the evening.

The Compinsky Trio played for the first time in Rochester, in the Kilbourn Hall series of chamber music recitals. The program contained the trio in B flat of Beethoven, the trio in E flat by Brahms, and Ravel's trio in A minor. The individual players demonstrated adequate technic and a sensitive, musicianly approach to the music to be performed, but the ensemble effect was too often lacking in delicacy of detail and unity of purpose. The Brahms trio was the most successful number of the evening. It was marked by a warm, rich tone and good dynamic contrast and balance.

KILBOURN ORCHESTRA CONCERT

The Kilbourn Orchestra of the Eastman School was heard in its second concert of the season under Paul White's baton. The organization showed improvement in quality of tone and precision of attack. One of Bach's Brandenburg concerti was performed by a reduced string section with much vitality and freshness. Mendelssohn's Scotch Symphony was given an excellent reading which reflected credit on the student organization and its conductor. The soloist of the evening was Arlene Walton, who performed the Saint-Saëns concerto in C minor. Purity and beauty of tone, and a facile command of dynamic range were evident in Miss Walton's playing of a concerto which is not characterized by emotional depth.

Three performances of Victor Herbert's Fortune Teller will be presented on February 23 and 24 by the Rochester Light Opera Company with Santina Leone and Phil Van Tassell in the leading rôles. Other principal parts will be played by Mrs. Hawley Ward, Harold Wollenhaupt, Harold Kolb, Harris Mitchell, Florence Zahn, Thomas Fennessy, Doris Davison and A. B. Whitaker. T. G.

Martinelli Sings for Metropolitan Life Insurance Gathering

Giovanni Martinelli, tenor of the Metropolitan Opera Company, was soloist on February 10 at the Hotel Astor, New York, before the district managers of the Metropolitan Life Insurance Company. The audience, 1,500 men from all over the United States and Canada, heard a program including O Sole Mio, and arias from Aida, Rigoletto and Pagliacci. They gave the tenor a tremendous ovation, and after each number stood up to applaud. R.

La Forge Heard with Richard Crooks

Richard Crooks, tenor of the Metropolitan Opera, was heard in concert at the Academy of Music in Philadelphia on February 5, with Frank La Forge, composer-pianist, at the piano. Mr. La Forge contributed soli as well as accompaniments.

Lily Pons Wins Acclaim in Début Before Kansas City Audience

Mildner, Soloist, Carl Busch, Guest Conductor, with Orchestra—Krueger Wields Baton for César Franck Symphony

KANSAS CITY, MO.—Brilliant vocalization, high "F's" in cadenzas, æsthetic interpretations and perfect stage deportment were notable features of Lily Pons' initial recital, February 1. The Metropolitan coloratura soprano was rapturously applauded throughout by a capacity audience, and responded with many encores. Una voce poco fa from the Barber of Seville (Rossini), the Mad Scene from Lucia di Lammermoor (Donizetti), Air from Parysatis (Saint-Saëns) the Manon Gavotte (encore) and Panofka's Tarantelle (encore) were special favorites. Giuseppe Bamboschek, Metropolitan conductor, was in perfect accord at the piano, while Laurent Turno, first flutist of the St. Louis Symphony Orchestra, furnished the flute obligati for Lo, Here the Gentle Lark (Bishop) and the Donizetti aria.

ORCHESTRAL PROGRAM

Poldi Mildner, gifted young German pianist, gave a dashing interpretation of the Liszt E flat major concerto with the Kansas City Philharmonic Orchestra on January 30. Her individuality, spontaneity and refreshing tone charmed one of the largest audiences (over 4,000) of the subscription series. The spirited accompaniment by the orchestra under the deft hand of Karl Krueger, was adroitly synchronized. The purity, serenity and mysticism of the immortal César Franck was revealed through Mr. Krueger's fine reading of the D minor symphony. The growth of the orchestra was particularly notable in tonal gradation and in the varying moods. The opening overture from Merry Wives of Windsor (Nicolai) was effectively projected. Mr. Krueger as usual directed the entire program *sans* score.

When Carl Busch stepped upon the podium to conduct his symphonic poem, Song of Chibiabos, the entire audience arose and expressed its esteem in prolonged applause, and the orchestra followed his baton assiduously in a clear, poignant reading of the atmospheric Indian love poem.

RECITAL EVENTS

Ruggiero Ricci, violinist, was presented on January 23 in the second concert of the Fritschy Series. His program included Handel's sonata in D, Saint-Saëns' concerto No. 3 in B minor, and two groups of shorter pieces by Schubert, Dvorak, Paganini, Falla, Brahms, Sarasate and Wieniawski. He was received with enthusiasm by an audience of over 4,000. Ralph Angell's accompaniments were the acme of perfection.

A packed auditorium greeted George Gershwin on January 28 when, with the Reisman Symphonic Orchestra, Charles Previn conductor and James Melton, tenor, a menu of Gershwin's jazz was dispensed. The Rhapsody in Blue still holds first place on its tenth anniversary. The principal numbers were concerto in F, the Rhapsody in Blue, and An American in Paris. Gershwin was soloist in the first two. He also played the solo part of the orchestral versions of several of his songs. Mr. Melton sang American songs and shared the honors of the program with Gershwin.

Ula Sharon, terpsichorean artist, appeared as guest with the Kansas City Ensemble on January 16. Twilight Smoke to Debussy music, Valse Vienne (Ziehrer) and Prophet Bird (Schumann), comprised her group. The piano quintet (Beethoven) and the Dvorak string quartet proved the best offerings of the season by the ensemble. Myron Johnson, first violin, Neil McGinness, second violin, Lawrence Long, viola, Leon Hinkle, cello, and Philip Stevens, pianist, are the members.

Mrs. T. J. Strickler, soprano, appeared for 9,000 people in the Community Church Minstrel program on January 26, winning particular praise for her singing in Strauss' Blue Danube Waltz with Mrs. Frederic Shaw at the piano. Anna Gottardo, soprano, was warmly received in a Neapolitan song.

Mrs. Raymond Havens made a successful appearance as guest artist at the third Cole Morning Musicale on January 17, in the Dvorak cycle, Zigeuner Melodien, op. 55. Lucile Vogel Cole, pianist, and Carroll Cole, violinist, with Catherine Wellemeyer Farley, cellist, gave a smooth reading of the Smetana trio in G minor, op. 15. C. C. B.

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ALTHOUSE RETURNS TO THE METROPOLITAN TO WIN "A REMARKABLE SUCCESS"—*New York Times*

THE NEW YORK SUN, FEBRUARY 5, 1934.

By W. J. HENDERSON.

Mr. Althouse was not a Wagnerian hero when he left the Metropolitan. His career as an interpreter of the Bavarian drama began with certain concert appearances which revealed the fact that his voice, carefully nurtured, had developed into an organ of more heroic proportions and that his singing had acquired a much larger range of expression and a more confident style. His Siegmund proved to be quite worthy of the distinguished company in which it found itself Saturday afternoon. Indeed one wondered why it had been thought necessary to import from Europe Siegmunds of little merit while this admirable homebred artist was passed by. Mr. Althouse looked the part, acted it with youthful animation and emotion, and delivered the music, and also the text, with intelligence and feeling. His reappearance was decidedly successful and thoroughly welcome.

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"The audience gave him a very special ovation, which turned his return 'début' into a triumph."—*Henriette Weber, New York Evening Journal, Feb.* 5, 1934.

THE NEW YORK TIMES, FEBRUARY 4, 1934.

ALTHOUSE SCORES IN 'DIE WALKUERE'

American Tenor Greeted With Enthusiasm on Return to the Metropolitan.

SINGS WELL AS SIEGMUND

By OLIN DOWNES.

Mr. Gatti-Casazza has been generous in the variety and the importance of the Wagner casts of the present season at the Metropolitan Opera House. The performance of "Die Walküre" yesterday afternoon was signalized by the return of Paul Althouse to the company. He appeared as Siegmund, and he immediately showed his growth as a singer and as an interpretive artist in the twelve years' interval since he has been a member of the company.

It is remembered that Mr. Althouse was too prodigal of his voice and not sufficiently concerned with the ways of finished song when he made an exceptionally successful début as Dmitri in the first American performance by the Metropolitan Opera Company of "Boris Godunoff." That was the season of 1912-13. Mr. Althouse then sang with the Metropolitan for ten seasons. When he returned yesterday, after an absence of twelve years, he sounded younger than when he left—younger in the quality of the tone and his interpretive spirit, but much more mature and authoritative in his treatment of Wagner's melodic phrase, and in diction, and dramatic conception.

Thus Mr. Althouse dominated the first act of the opera. He enlisted, by the intelligence and emotion of his interpretation, the immediate interest and active sympathy of the beholder. And he gave to music that is warmly, rapturously melodic, its true lyrical character, which, in these days of bad Wagner singing, is a rare and pleasurable experience. But the singer was not merely intent on excellent singing; he was always the interpreter, the dramatic exponent, and furthermore, an artist with a complete realization of his place in the scheme of the opera.

Since his last Metropolitan appearances, Mr. Althouse has been kind to his voice. It has regained much of its smoothness and lustre. When he chose to discard legato singing yesterday he did so because the character of text and musical setting demanded it.

Then, occassionally, in a moment of excitement, he overblew his tone, but it was always because of dramatic stress. The entire interpretation was most intelligently planned as a whole. It is not impossible that Mr. Althouse's achievement was due in part to the advantage which no musician would deny of working through the Siegmund music with Toscanini, when this passage was performed in concert with the Philharmonic-Symphony Orchestra. The fact remains that of his own right and by his own deserts Mr. Althouse had a remarkable success. He was called alone before the curtain several times at the end of the first act and received a special demonstration from the audience.

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NEW YORK AMERICAN FEBRUARY 4, 1934

By LEONARD LIEBLING.

After an absence of a number of years, during which he sang with lyric companies in other cities and also made frequent concert appearances, Paul Althouse, American tenor, yesterday afternoon returned to the Metropolitan, where he had won his earliest successes in grand opera.

At this matinee of Wagner's "Die Walkuere," Mr. Althouse resumed his old role of Siegmund and left no doubt as to his undiminished abilities in the art of interpreting German music-drama. His voice retains roundness and power, and shows substance in the top tones; he sings with traditional Wagnerian style; and invests the words with clarity and highly intelligent declamation. In his acting Mr. Althouse showed all his former sincerity and skill.

The audience gave the returned singer a warm reception and numerous curtain calls. He is the only American at present singing the leading Wagnerian tenor roles in this country.

[illegible] Leider was heard again

"This American made good gloriously—in voice, appearance and dramatic action."—*Julian Seaman, New York Mirror, Feb.* 4, 1934.

"In the years since he left us his voice has grown in power and character. It is always in perfect control, never forced, never strident, just right . . . gloriously sung."—*Charles Pike Sawyer, New York Evening Post, Feb.* 5, 1934.

"The American tenor acquitted himself of his task with excellent results. Seldom of late had the part been given with so consistent a regard for line and musical phrasing. He succeeded in imparting to the score that much prized and infrequently found attribute, poetic feeling." —*Jerome D. Bohm, New York Herald-Tribune, Feb.* 4, 1934.

"He gave to the part an appropriate spirit of youthfulness and ardor. Smoothly and with intelligent restraint he delivered the song of love in Act I in a voice that was clear and warm. The audience singled him out for special attention."
—*R. C. B., New York World-Telegram, Feb.* 5, 1934.

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NEW YORK CONCERTS

FEBRUARY 5

Harold Dahlquist A Lieder recital by Harold Dahlquist, baritone, who recently returned from England, was given in the evening at Town Hall. There was exceptional richness of content in Mr. Dahlquist's program, which included the Dichterliebe cycle of Schumann in its entirety, five songs by Schubert (Im Abendrot, Die Sterne, Nachtstück, Das Lied im Grünen, and Auflösung) and an equal number by Hugo Wolf (Biterolf, Nachtzauber, Auf dem grünen Balkon, Wenn du zu den Blumen gehst, and Gesellenlied). The baritone, who had shown himself to be a sensitive and thoughtful interpreter in his recital last season, has since then gained added grace and skill in the management of tone. With Coenraad V. Bos as a piano assistant of rare knowledge and technical expertness to play the exacting accompaniments of the Lieder cycle, Mr. Dahlquist moved his audience deeply with his interpretation of the Dichterliebe. He was called upon to add a number of encores by the discriminating audience.

FEBRUARY 6

Philadelphia Orchestra Cherubini's Anacreon Overture which opened this Carnegie Hall program of the Philadelphia Orchestra, found Issay Dobrowen returned as conductor, greatly to the pleasure of his rapidly growing circle of admirers. He gave a clean-cut, ebullient, and tasteful version of the cheerful composition.

Dobrowen followed with the "big" E flat symphony by Mozart, and here the Russian conductor displayed exquisite sympathy and sensitive understanding for the Salzburg immortal. The line of the music had lovely symmetry, grace, and eloquence. The slow movement was fragrant with poetical feeling. The orchestra played in masterful fashion.

Roussel's suite, op. 32, in F, Rimsky-Korsakoff's Sadko (early tone poem) and Stravinsky's excerpts from The Fire Bird, formed the rest of the program. In these modern scores, Dobrowen poured out a wealth of imagination, fervor, and brilliancy, all controlled artistically and responded to in kind by the players. The audience gave the guest conductor a hearty ovation and he had to bow many times in acknowledgment.

Marthe Krueger The début of Marthe Krueger before the New York dance public took place on Tuesday evening at Town Hall. The printed program announced a sequence of theatre pieces, and, faithful to this indication, the dances were of the theatrical rather than the concert medium. A list of nine numbers served admirably to display Miss Krueger's versatility of technic and temperament. Dances ranged from the conventional ballerina through Study (a barefoot number) and Groteske, to an interval of Tartar dance and a Viennese sketch. Miss Krueger conducted herself with dramatic assurance. She is graceful and young and has a personality which won the audience.

FEBRUARY 7

Sascha Gorodnitzki Evidences of a widening of interpretative abilities were a feature of Sascha Gorodnitzki's piano recital at Carnegie Hall. The artist was heard by a large audience and presented a program of substance and variety that offered a challenge to the most formidable technical equipment. He began his recital with Bach's Partita in B flat major, followed by the Schumann sonata in G minor, a group of Brahms including some of the variations on a theme by Paganini, and briefer works of Rachmaninoff, Ravel and Liszt. One of the gratifying aspects of Mr. Gorodnitzki's playing was the tonal refinement and moving quality in the introspective pages of Schumann's sonata. In his Brahms group, the intermezzi in E minor and E flat minor stood out as examples of thoughtful and communicative avocation of mood. The Bach was realized with admirable technical precision and the phenomenal demands of the Brahms variations met with a creditable and at times extremely brilliant bravura style. The smaller pieces at the end of the program brought lovely legato performance in Liszt's atmospheric Lake Wallenstadt. After the same composer's Etude Transcendante in F minor, the piano was surrounded by an admiring group of standees and Mr. Gorodnitzki was repeatedly recalled to play encore after encore.

Philip Frank Philip Frank, young violinist, was heard in Town Hall on Wednesday evening with Bernard Frank at the piano. His program, which did not follow the conventional pattern of classic, romantic and modern excerpts, played in chronological order, still held elements of contrast, derived more from the nationality of the composers and their manner of creative expression than from the period of the compositions. Mr. Frank is a musician of considerable technical resource and brilliance, well-founded assurance and pleasing stage presence. His interpretations are those of a sensitive and poetic temperament, but governed with restraint and observance for tradition. He had an able collaborator in Bernard Frank. The audience was large and lavish in applause.

FEBRUARY 8

Gabrilowitsch and Spalding The second in a series of three recitals devoted to Beethoven's violin and piano sonatas by Ossip Gabrilowitsch and Albert Spalding attracted a brilliant audience to Town Hall. It was an audience of discriminating music-lovers, and the occasion was one of reverent absorption in the music and the interpretations of the two master musicians. The works heard were the sonatas in A minor, op. 23; G major, op. 30, No. 3; A major, op. 30, No. 1, and E flat major, op. 12, No. 3. With so much richness of content and ripe artistry on the part of the performers, it would be superfluous to analyze their achievements in detail or to point to their most successful collaboration. But especial charm was exhaled by the G major sonata, with its graceful minuet and concluding *allegro vivace*, and the variations in the final movement of the A major work were presented with distinguished stylistic art. As before, Gabrilowitsch conquered with his brilliant technic and mellow poesy of piano performance, while Spalding's sensitive clarity of tone etched the violin parts in graceful, authoritative readings. The audience was duly enthusiastic and recalled the eminent artists repeatedly.

Philharmonic Orchestra A program rich in musical value and with two novelty numbers was presented by the Philharmonic Orchestra at Carnegie Hall on Thursday night with Hans Lange conducting. Introduction to New York audiences was given to Walter Piston's suite for orchestra and Robert L. Sanders' Barn Dance. Established art was represented by the Schumann piano concerto, with Guiomar Novaes as soloist, and a Haydn symphony. Completing the program was the *adagio* from Bruckner's string quintet in F, arranged for string orchestra.

Miss Novaes, a player of consummate technic and sensitive temperament, projected the Schumann opus with refinement of taste and discrimination of musical emphasis. Hers is the skill to assign each phrase its legitimate value in the score, and give the elements of the work the delicate balance necessary to a thoroughly satisfying performance. Warm and long-sustained applause was her portion at the close.

Mr. Piston's suite is a deftly constructed opus, with three sub-divisions, the first tinged with jazz, the second cast in the lyric style, the last, fugal and employing the brass in a rich orchestration. The work is admirable for workmanlike writing and consistency of mood.

The Barn Dance, which is the third movement in a suite for large orchestration, follows the implication of its title in that it is a rollicking, unpretentious country dance piece. The instrumentation, however, is perhaps the more sophisticated in that, although elaborate, it does not deviate from the rural flavor of the themes. The orchestra yielded fine effects under Mr. Lange's seasoned baton.

FEBRUARY 10

Ernest Schelling's Concert Perhaps no concert for children and young people thus far this season has so held the interest of the youthful contingent as the fourth program by the Philharmonic-Symphony Society of New York, under the direction of Ernest Schelling. It was devoted principally to German composers.

In its essence the music was so joyous and melodic that the audience was effortlessly carried along on the wings of its happy mood. Everyone got off to a good start because all felt more than a bowing acquaintance with the lovely and simple form of the tunes in Schubert's Unfinished Symphony. There followed a rollicking first performance in New York of the modern German composer Clemens Franckenstein's Tanz Suite. At this point the assisting artist, Hulda Lashanska, soprano, made her appearance to lend her ripe musicianship to the voicing of three Schumann Lieder—Widmung, Die Lotos Blume and Frühlingsnacht. And now the youngsters deemed it time to wet their lusty and feeble whistles for the singing of the folk-song The Little Man in the Wood from Humperdinck's Hänsel and Gretel. Hardly had they seated themselves when they were set a-swaying to the catchy measures of Johann Strauss' Artist's Life, and experienced a delicious sense of dizziness during his Perpetuum Mobile. The contemporary Czech composer, Jaromir Weinberger's polka and fugue from Schwanda, the Bagpipe Player sent the children skirling up the aisles of Carnegie Hall with all the newly heard music singing in their heads.

Fritz Kreisler Fritz Kreisler farewelled for the season in America, with a matinee at Carnegie Hall.

He played Beethoven's C minor sonata (Carl Lamson at the piano) Bach's unaccompanied sonata in G minor; Beethoven Romance in F; Debussy-Hartmann's Girl with Flaxen Hair; Cyril Scott's Lotus Land, and other modern numbers.

The veteran violinist exhibited all his familiar qualities, which need no recapitulation at this late day. He is superbly musical and still achieves eminent moments, even if his tone, technic, and intonation are exceeded in appeal by a number of the younger players of the moment. There was much enthusiasm and encores came forth in abundance. Carl Lamson's accompaniments were excellent in intention but not always perfect in execution.

Musicians Emergency Fund Festival Concert The fifth and last concert in this season's series given at Madison Square Garden by Walter Damrosch and an orchestra of 150 for the benefit of the Musicians Emergency Fund, took place on Saturday night. Rich musical fare was offered to an audience which filled the huge Garden nearly to capacity. Walter Damrosch and Ossip Gabrilowitsch alternated as conductors and piano soloists, and John McCormack was another potent attraction.

Two orchestral numbers, conducted by Mr. Gabrilowitsch, opened the program, displaying both this director's mastery and the plasticity of the ensemble. Dr. Damrosch, in his first appearance as orchestra soloist, next came under the visiting conductor's baton in the Franck symphonic variations for piano and orchestra. The resultant performance brought a storm of applause for all concerned. The soloist bowed, the acting conductor smiled his thanks, and finally the orchestra men were summoned to rise and share in the acclaim.

After the intermission, Dr. Damrosch resumed his place at the orchestral helm, and led his men in two short pieces. He then gave place to the Irish tenor, who was accompanied on the piano by Edwin Schneider. One of the long-established idols of the concert public, Mr. McCormack was greeted with enthusiasm, encored urgently, and finally allowed to retire after he had sung added numbers and returned many times for bows.

Mr. Gabrilowitsch, in his second rôle of the evening, took his place at the piano for the Schumann concerto in A minor, with Dr. Damrosch presiding. As an instrumental soloist, Mr. Gabrilowitsch matches his gifts as conductor. He played with the consummate artistry that is associated with his name, winning the evening's third ovation.

Alton Jones Appearing in a Town Hall recital in the evening, Alton Jones, pianist, presented a substantial program ranging from Bach to MacDowell. The American artist began his list with the organ prelude and fugue No. 11, in D minor, by Bach, transcribed for piano by Mr. Jones. This was followed by Brahms and Schumann numbers the Sonata Eroica by MacDowell, and works by Liszt and Saint-Säens-Liszt (Danse Macabre). One was impressed by the authority and capable musicianship with which the pianist endowed his interpretations. The Bach was played with a fine structural sense and breadth of piano tone, notable smoothness and climactic power. Brahms' capriccio, op. 76, No. 8, and intermezzo, op. 116, No. 1, were performed with lyrical, singing quality and the requisite sonority. The nowadays unjustly neglected sonata by the American MacDowell proved the pianist's grasp of large-scale compositions, and was projected with convincing fluency and contrast of mood. The audience testified its appreciation by requests for encores and many recalls.

FEBRUARY 11

Bartlett and Robertson That distinguished pair of ensemble pianists, Ethel Bartlett and Rae Robertson gave their first seasonal recital in New

(*Continued on page* 25)

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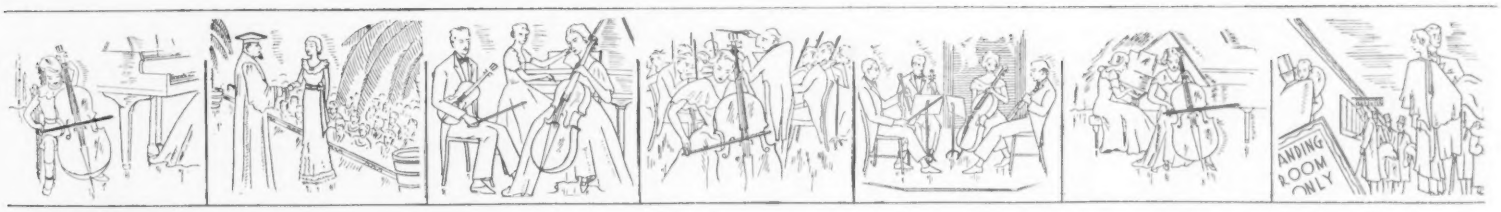

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SAVE one artist, and he a man, we have never heard anyone who made us feel the intense delight in this instrument that Miss Kraeuter does. "Phyllis hath such charming graces" with the bow that she wins our interest immediately.

Sometimes she seemed not to be playing merely on the 'cello but on her own heartstrings; she evokes the inner souls of the composers. And yet she is a brilliant technician, as witness her mastery of every conceivable trick of bowing and stopping. Her audience was attentive; sometimes strangely hushed.—*H. E. Cherrington, The Columbus Dispatch (December 16, 1933).*

Miss Kraeuter draws from her instrument a smooth, round, and thoroughly musical tone. Difficulties slipped under her nimble and sure fingers with the utmost ease. Her phrasing is sensitive and meaningful. Shorter compositions confirmed these impressions of her skill and her musicianly integrity and created others of her poetic sensibility.—*R. F. L. McCombs, The Columbus Citizen (December 16, 1933).*

Miss Kraeuter displayed to the fullest her insistent charm and poetic appeal. She gave an exhibition of mastery, clarity and beauty of tone. The artist displayed a command of her instrument, both amazing in its technical facility, and impressive in the depth and warmth of her emotional feeling. Mendelssohn's "Mitternacht" was given a distinguished style and compelling magnetism, heightened by dexterity of fingering. Miss Kraeuter added exquisite rhythm in the echo effects and a running note of sympathy in the elusive grace notes.—*Lancaster New Era (December 14, 1933).*

You may say what you will about the 'cello being a most unladylike instrument for a lady, but when manipulated by a girl like Phyllis Kraeuter, then the 'cello and the player become fascinating.

Perhaps it was the green dress, we don't know, but Phyllis was a knockout, with plenty of flash, splurge, cellistic fire—and, oh, add your own adjectives.

A fine bow, a comprehensive left-hand and rich tone and Miss Kraeuter was more than satisfying.—*Harvey Gaul, Pittsburgh Post Gazette (November 10, 1933).*

Miss Kraeuter is the most accomplished 'cellist that has appeared in Lexington in solo capacity for many a day. Her first number gave effective opportunities for the display of her easy technique, her vibrant tone quality, and especially the character of her low notes which were round and full, of diapason resemblance.

Miss Kraeuter's performance was so superior to the usual run of solo programs heard in this part of the country that criticism is difficult. The young lady revealed a high state of achievement in every department of 'cello playing.—*Elmer G. Sulzer, The Lexington Herald (November 13, 1933).*

Has Appeared as Soloist with the New York Philharmonic, Minneapolis Symphony, St. Louis Symphony, Toronto Symphony, and Denver Civic Symphony Orchestras

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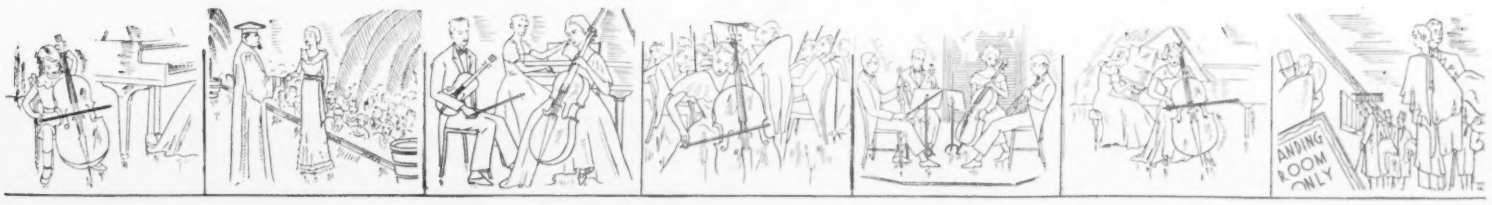

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METROPOLITAN OPERA

(*Continued from page* 5)

HANSON'S IMPRESSIVE SCORE

Dr. Howard Hanson, director of the Eastman School of Music, has been known for some time as a composer of deft orchestral works and choral writings. His craftsmanship in the music of Merry Mount is of the high order for which he has become eminent. Particularly in the numerous choral passages which intersperse the opera has Dr. Hanson written music which is the expression of sincerity and beauty. The vocal interweavings have lucidity and fluency, and at times a poignancy that is emotionally stirring.

In March, 1932, Dr. Hanson gave an interview to the Musical Courier in which he expressed his ideas about the music of Merry Mount. At that time he stated: "The chorus, though employed as a background for the action, nevertheless frequently comes to the fore as an integral and important unit in the opera. The choral contributions might perhaps be said to bear a closer relation to the Greek tradition than to the usual operatic conception. The chorus is, in a sense, the voice of Fate, portraying the large emotional and philosophic ideas involved in the tragedy. The chorus is, therefore, to a degree quite impersonal, whether it is a chorus of Puritans singing praises to the Lord or a chorus of devils shouting praise of their master."

He has admirably accomplished the choral effects he desired to achieve based on this premise.

The arias allotted to the artists in Merry Mount are effective dramatically but often so difficult vocally that the text is obscured by the necessities of performance. The denunciatory pages sung by Tibbett have a stark quality; the climax of Act I possesses forceful veracity; and the splendid contrasting elements of the music written for the Maypole Dance and the tragic chant of the Puritans which closes Act II are the high spots of the elaborate score. The instrumentation Dr. Hanson has given the work bespeaks the authoritative musician. There is great variety in the scoring; phrases are repeated with entirely different tonal complexion; choral excerpts are woven into the archestral patterns, and the hymnlike music of Act I is altered rhythmically and harmonically for the Hellish Rendezvous scene of Act III in unusual and expert fashion.

Dr. Hanson's music as a whole is not strongly reminiscent of other music. There is a certain quality that might be called Russian in flavor and there is definite indication of the jazz era in the Tophet scene.

CAST AND STAGING

The Metropolitan has mounted the opera with finesse. Jo Mielziner's sets, modernly impressionistic, strengthen the sadistic feeling of the spectacle. Rosina Galli has created effective dances and Giulio Setti's magnificent chorus has never done better work.

Tibbett won a personal triumph on this afternoon. His voice was full, sonorous, vigorous and, lent wings by his dramatic fervor of histrionic interpretation, rang powerfully above the heavy orchestral accompaniment of his song. The rôle of Wrestling Bradford is the only big part in the opera and it demanded every resource of Tibbett. Whenever he was on the stage, which seemed to be almost all the time, interest was centered upon him.

Mme. Ljungberg, as Lady Marigold Sandys, acquitted herself splendidly in a part which offered her little chance to display her vocal charms and interpretative gifts. She was a figure of beauty and she sang the difficult music allotted to her with careful attention to the intentions of the composer.

Johnson, as Sir Gower Lackland, had a very short rôle. Although he is present on the stage for a considerable length of time in Acts I, II and III he does not take an active part. This is unfortunate, for he sang excellently whenever called upon to do so.

The large cast, listing many American and Canadian members of the Association, was composed of Arnold Gabor (Faint-Not Tinker), James Wolfe (Samoset), Irra Petina (Desire Annable), Giordano Paltrinieri (Jonathan Banks), Gladys Swarthout (Plentiful Tewke), Louis d'Angelo (Praise-God Tewke), Alfredo Gandolfi (Myles Brodrib), Helen Gleason (Peregrine Brodrib), Lillian Clark (Love Brewster), Henriette Wakefield (Bridget Crackston), Marek Windheim (Jack Prence), George Cehanovsky (Thomas Morton), Millo Picco (Jewel Scroobv), Max Altglass (First Puritan), and Pompilio Malatesta (Second Puritan).

DON GIOVANNI, FEBRUARY 5

One of the most scintillant performances of Don Giovanni given by the Metropolitan forces was that of Monday evening with Rosa Ponselle (Donna Anna), Maria Müller (Donna Elvira), Editha Fleischer (Zerlina), Tito Schipa (Don Ottavio), Ezio Pinza (Don Giovanni), Virgilio Lazzari (Leporello), Louis D'Angelo (Masetto) and Leon Rothier (Il Commendatore) in the cast. Singing magnificently in perfect Mozartian style, Rosa Ponselle delighted her large audience as much as Maria Müller pleased with her skillful characterization and tonal finesse. Ezio Pinza and Tito Schipa were warmly applauded for the able delineations of their difficult rôles; Editha Fleischer, Virgilio Lazzari and Louis D'Angelo aroused laughter by their keen comedy portrayals, and Leon Rothier was portentous. But although each of these splendid artists was justly rewarded with individual appreciation, it was the coherency of the performance, the manner in which the sparkling delicate humor of this incomparable score was sounded, and the zest and coöperation with which every one sang and acted which evoked the intense admiration of the large assembly present. Tullio Serafin conducted brilliantly.

DIE MEISTERSINGER, FEBRUARY 7

That magnificent monument to Wagner's sense of humor, Die Meistersinger von Nürnberg, happily restored to the Metropolitan repertoire this season, was performed on Wednesday evening. What the tabloids call the "love interest" was supplied by Maria Müller as Eva and Max Lorenz as Walther. Completing the operatic triangle was Gustav Schuetzendorf as Beckmesser. The benevolent Hans Sachs was sung by Ludwig Hofmann, and assorted Meistersinger were Emanuel List, Arnold Gabor, Marek Windheim, Angelo Bada, Max Altglass, Giordano Paltrinieri, Louis D'Angelo, Paolo Ananian, James Wolfe and Arthur Anderson. Henriette Wakefield was Magdalene, Hans Clemens, David, and George Cehanovsky the Night Watchman. Artur Bodanzky, customary director of German scores, held the baton.

The performance was expertly conceived and carried out. Mme. Müller was an ornamental and vivacious heroine. Mr. Lorenz sang with proper regard to the lyricism of his rôle. Mr. Schuetzendorf's deft projection of the comic villain is one of the most finished the Metropolitan offers. Mr. Hofmann sang the part of the kindly shoemaker in rich voice and with due observance of the demands of impersonation. The audience was large and enthusiastic.

LA BOHEME, FEBRUARY 8

The melodic score and appealing drama of Puccini's La Boheme were displayed for the Thursday evening audience. The cast, headed by Martinelli and Eidé Noréna, as Rodolfo and Mimi, held Nina Morgana (Musetta), Armando Borgioli (Marcello), and in the other parts, Millo Picco, Paolo Ananian, Max Altglass, Virgilio Lazzari, Pompilio Malatesta and Carlo Coscia. Vincenzo Bellezza conducted a particularly smooth and well-knit performance.

DR. HOWARD HANSON

Mme. Noréna's portrait of Mimi was delicately etched and tonally limpid. Martinelli was a Rodolfo of rich vocal properties and finished histrionics. The Musetta of Miss Morgana, laughter-loving hoyden, was sung with charm and expert projection. Mr. Borgioli, as her lover, collaborated successfully, singing with finesse. The audience was enthusiastic and claimed many curtain calls.

TANNHÄUSER, FEBRUARY 8 (MATINEE)

Zero weather did not deter a capacity audience from attending Tannhäuser, the first performance of the Metropolitan's Annual Wagner Matinee Cycle. Artur Bodanzky, the conductor, gave the work an inspired reading, and a cast plentifully studded with distinguished names, gave him meticulous response.

Elisabeth Rethberg took the part of her Wagnerian namesake, singing with tonal clarity and noble line. Her interpretation was, deservedly, one of the outstanding successes of the afternoon. The rôle of Venus was sung by Gertrude Kappel, stately and alluring in appearance, luscious and warm of voice. She drew spontaneous and sustained applause from a delighted audience.

The Tannhäuser was Max Lorenz, a handsome, virile hero. He was in good voice and sang with polish and effectiveness and acted with ardor.

(*Continued on page* 21)

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Chicago Capitulates to GANNA WALSKA

GANNA WALSKA'S RECITAL TO ENCHANTED AUDIENCE

Applaud her Songs Loudly and Enthusiastically and Then Remain to Express Approval Personally

From her first appearance until the end of her fourth and final encore, her hearers were enchanted with her charm. They responded by applauding long and enthusiastically, and by remaining in solid-packed ranks long after the concert to express their approval.—*Chicago Daily News.*

WALSKA REALIZES AMBITION AT AUDITORIUM

. . . stood for half an hour autographing programs for enthusiasts who crowded about her dressing room. . . .—*Chicago American.*

GANNA WALSKA CAPTIVATES AUDIENCE IN AUDITORIUM

The theatre was filled. Mme. Walska had not finished her first song before this heterogeneous multitude had fallen under her spell. For this woman has something more potent than voice and the fine art of song. She has something more potent than beauty, though of that her dower is justly famed. She is a personality. Her profile seen against any background is a perfect cameo. The harshest critic could not look on it unkindly. Her eager friendliness, her unaffected charm, the genuine kindliness of her smile and the unmistakable sincerity of her lyric address won her public. She sang a difficult program of German Lieder.—*Glenn Dillard Gunn in Chicago Herald and Examiner.*

DEVRIES HEARS WALSKA; CALLS HER PROGRAM WELL CHOSEN

She sang very well. Her medium register is of very sweet quality. The program was very well chosen.—*Herman Devries in Chicago American.*

I found her to be an artist. I could observe no single lapse of taste or of musical understanding.—*Eugene Stinson in Chicago Daily News.*

Ganna Walska Wins Applause in Song Recital.—*Chicago Daily Tribune.*

Picturesque song recital. . . . Mme. Walska made more of a fascinating drama out of her appearance than any singer has been able to do with a song recital in a number of years. That she caused the audience to call for a group of encores at the end is only part of it. That she is strikingly improved as a singer over her last appearance in this city is even yet not all of it. She was a show. She is a personality. She fills the eye and the ear, and she is an interesting figure of the stage.—*Edward Moore in Chicago Daily Tribune.*

The glamorous Ganna Walska swept on to the stage of the Auditorium with a firm step, a great air last night. She was master of herself and there was not a trace of nervousness to be seen. . . . Costumed in the period of the Second Empire as the Countess de Castiglione, for Madame Walska is said to look like the great beauty and mistress of Napoleon Third. In black tulle, with a tiara of braided hair, and huge corals for jewels, long earrings, bracelets and a triple strand around her neck . . . she took the notes of her first song in hand, for all the world oblivious of the identities of those in her audience. She smiled winningly at her audience, flirting across her score, and charmed them with her own will to have them charmed.

The costumes were of increasing beauty . . . IT WAS PERFECT . . . she was a vision.—*Chicago Herald and Examiner, January 25, 1934.*

Following her Chicago success Mme. Walska was engaged to create the soprano role of Honegger's "King David," with the Cleveland Symphony Orchestra (Artur Rodzinski, Conductor), in that city, February 22-24.

Exclusive Management ANNIE FRIEDBERG

Fisk Building 250 West 57th Street New York

Capacity Audiences Welcome Musical Events in Chicago

Schönberg, Kreutzberg and Page, Lily Pons, and Local Orchestra Give Largely Attended Events—People's Grand Opera Company Opens Series

CHICAGO.—Audiences of pre-depression dimensions patronized the various outstanding musical events of the week beginning February 4, on which day the important programs were those given by George Gershwin and his assistants at the Auditorium, and by Harald Kreutzberg and Ruth Page at Orchestra Hall. The auditorium was practically sold out the following evening for Lily Pons' concert, and on Thursday evening and Friday afternoon Orchestra Hall held larger audiences than usual for the symphony concerts, with Arnold Schönberg as guest conductor, and again on Friday night and Saturday afternoon, for Uday Shan-Kar and his dancers. Another vast audience witnessed the opening performance of the Peoples' Grand Opera Company on February 10, at the Stadium.

GERSHWIN'S ANNIVERSARY CONCERT

George Gershwin's concert here celebrating the tenth aniversary of his Rhapsody in Blue, on February 4, for the Red, White and Blue Club's benefit, must have netted this charitable organization a tidy sum. Both Gershwin and his music proved highly popular with the discriminating audience who took delight in this program of jazz music. Gershwin played the piano part of his concerto in F, Rhapsody in Blue, An American in Paris, as well as other popular numbers. He was ably seconded by the Reisman Symphonic Orchestra under the energetic direction of Charles Previn. To lend variety to the program, James Melton, radio and concert tenor, sang ballads and popular numbers and captivated his audience from the start.

PAGE-KREUTZBERG DANCE PROGRAM

Emerson House benefitted from the dance recital on February 4 at Orchestra Hall in which Ruth Page and Harald Kreutzberg kept an audience in ecstasy. The varied program, admirably executed, was loudly acclaimed.

CARA VERSON AND LITTLE PHILHARMONIC

A concert at the People's Playhouse on February 4, opened a new series on the West Side and marked the début of the Little Philharmonic Orchestra, conducted by George H. Shapiro. In Beethoven's Coriolan Overture, Schubert's Unfinished Symphony, the *Allegro* from Tschaikowsky's Pathetic Symphony and three Spanish dances by Moszkowski, the new orchestra showed itself to be a well trained body of musicians.

An outstanding feature of the concert was the solo appearance of Cara Verson, pianist, who, as is her wont, chose to play modern numbers by Mompou, Infante, Cassado, Turina, Scriabin, Debussy and Bartók. Her interpretations were those of a profound and conscientious student who has the gift to penetrate these scores and clarify them for her listeners. She met with much success.

CHICAGO STRING QUARTET

At its second concert on February 4, at the Chicago Woman's Club Theatre, the Chicago String Quartet played a program comprising quartets by Schubert and Darius Milhaud, and the Brahms quintet in F minor. In the latter number Helen Brahm took the piano part.

LILY PONS AT AUDITORIUM

Lily Pons once again graced the stage of the Auditorium Theatre with her charming personality on February 5. This artist of the operatic realm is captivating on the concert platform. Beautifully gowned, she won new admirers with her smile, perfect poise and lovely song. Some of her notes were the most ravishing that these ears have ever heard. These included several high E's and a high F, the like of which no other human voice seems to possess. Her program was well built and sung with rare artistry. She was fêted and had the assistance of an expert flutist and of Giuseppe Bamboschek, who played artistic accompaniments. It was a concert to rave about and one that added prestige to the recitalist and Grace Denton, who managed it for the Girl Scouts.

ADOLPHE DUMONT DIRECTS WGN SYMPHONY

The WGN Orchestra conducted by Adolphe Dumont will be heard hereafter from four to five p. m. each Sunday afternoon during the remainder of the winter and spring season, instead of at 6:45 as heretofore. The first of the concerts at the new time was heard on February 4. Two instrumental soloists, Joseph Vito, harpist, and Ernest Pechin, cornetist, were featured by Mr. Dumont. Music from the operas furnished the majority of the orchestral offerings. They consisted of the overture to Soderman's Joan of Arc, Gavotte from Mignon, and excerpts from Tannhäuser, as the ballet suite from Schubert's Rosamunde, as well as Saint-Saëns' March Heroique.

ALEXANDER SEBALD RECOVERS

After a year's serious illness Alexander Sebald has resumed his chamber music recitals, the first announced for February 21. Joseph Michalek is replacing Isadore Zverow as second violinist in the Sebald Quartet.

HAGEMAN OPERA TO BE HEARD

From reliable sources this office learns that Richard Hageman's opera, Caponsacchi, will be given its American première by the Chicago Grand Opera Company at the Civic Opera House next winter. It is said that the composer is to direct his own work. It will be sung here in English.

ALMA PETERSON IN DEMAND

Alma Peterson has been engaged by Fortune Gallo to sing Elsa when Lohengrin is presented later in the month in Newark, N. J. On February 10, she was scheduled to sing in the same opera in Boston. Miss Peterson has been singing both in opera and concert in the East, South and Middle West.

OPERATIC EPIDEMIC

Like smallpox, operatic ventures are contagious. At least as far as Chicago is concerned, there is an operatic epidemic. As already anounced in these columns, the Chicago Grand Opera Company will prolong its season next year to nine weeks instead of seven as first contemplated. At the present time, once a week at the vast Chicago Stadium the People's Grand Opera Company is presenting opera with international singers, under the direction of Jacques Samossoud and Harry Beatty.

Word has also been received that Fortune Gallo will begin a seven weeks' season of his San Carlo Opera Company at the Auditorium on October 15. Eight performances are to be given each week at the same popular prices that were in effect throughout his Auditorium engagement last fall, with twenty-five cents once more the minimum charge. Impresario Gallo promises to bring many guest singers to Chicago for his season here.

We have received anonuncement of another operatic venture to be launched at the Civic Opera House next May by the National Opera Company. It is to be made up exclusively of American singers, well known here, and the operas in the repertoire will be sung in English. At least two operas by native composers will be offered. It is said also that Louis Eckstein will definitely announce the reopening of Ravinia by the first week in March.

PEOPLE'S OPERA COMPANY PRESENTS DOUBLE BILL

The People's Opera Company presented Cavalleria Rusticana and Pagliacci at the Chicago Stadium on February 10. Jacques Samossoud, the musical director of the company, well prepared the double bill which was given with a cast including such favorites as Carmela Ponselle, Anne Roselle and John Charles Thomas.

In the Mascagni melodrama Miss Ponselle sang the rôle of Santuzza in which she scored a big and well deserved success. Mari Barova was a pretty and well voiced Lola, Pasquale Ferrara made much of the part of Turiddu, likewise Frederick Jencks that of Alfio. Ogie Higgins rounded up the cast as Lucia.

In Pagliacci both Miss Roselle and Thomas won the audience with the beauty of their song. Thomas had to repeat part of the Prologue, so vehement were the plaudits, and Miss Roselle was given a like ovation after her singing of the Ballatella and again after the duet with Silvio. Giuseppe Radaelli gave a good account of himself as Canio. Carlo Hatvary was a handsome and good voiced Peppe and Mario Fiorella was more than satisfactory as Silvio. The *mise en scene* by Bernard Cantor and the scenic effects of Harry Beatty were praiseworthy in every respect.

To Mr. Samossoud is due the lion's share in the artistic success of the enterprise, which, however, from a financial point of view fell far below expectations.

The stadium, home of athletic events here, is not appropriate for the giving of grand opera.

SCHÖNBERG IS SYMPHONY GUEST

Arnold Schönberg, the Viennese composer, appeared in the dual capacity of conductor and composer at the regular Thursday-Friday concerts of the Chicago Symphony Orchestra on February 8 and 9. To those who had come prepared to listen to cacophony, his first presentation, his own Verklärte Nacht, must have been a keen disappointment, as this work is melodious and colorfully orchestrated. The composition as well as the conductor were received with tempestuous applause and well deserved was the exuberance of the public, as the number is a happy contribution to the symphonic repertoire. This was followed by Schönberg's five pieces for orchestra—Sehr Rasch, Massige Viertel, Massige Viertel, Sahr Rasch and Bewetge Achtel. None of these are new to Chicagoans, as Stock presented them some twenty years ago and if we recall rightly, the audience then was shocked by the many dissonances which no longer irritate the ear. After each of the short pieces the audience applauded politely if not fervently.

The Bach prelude and fugue, St. Anne's, in Schönberg's arrangement, was given its first hearing here. That Schönberg approaches Bach with devotion and respect was evidenced throughout the number, which shows him at his best. As Schönberg made his appearance on the stage, Frederick Stock, who escorted him to the conductor's desk, motioned his orchestra to stand at attention to greet the master and started the applause—a fine gesture from one great artist to another. At the conclusion of the concert the orchestra gave a fanfare to Schönberg—a tribute which is seldom given here.

The concert began with the introduction to the third act of d'Indy's Fervaal and was followed by Chausson's symphony in B flat major, one of the loveliest symphonies heard this season in the hall of classical music. Superbly conducted by Dr. Stock, it met with its usual success.

During the intermission Edward L. Ryerson, Jr. addressed the audience on the present financial difficulties of the orchestra, stated that the response to the present campaign had been so far most encouraging, but that a great deal remained to be done before the orchestra could be considered on a safe footing again. In consequence to his appeal the box office was beseiged throughout the intermission by new and old subscribers to these concerts.

UDAY SHAN-KAR

The two dance programs by Uday Shan-Kar and his company of Hindu dancers and musicians, postponed from last fall, took place at Orchestra Hall on February 9 and 10. Both recitals were under the direction of Henry E. Voegeli. Returning to America after a triumphant début last year, Shan-Kar displayed again the rich pageantry of his art, lavish costumes, bizarre orchestral music and Hindu dances of rare charm and beauty.

EDITH BIDEAU NORMELLI SINGS

Edith Bideau Normelli was heard in a private recital at Kimball Hall on February 7. She opened her well chosen program with a group of songs seldom heard in the concert hall, In Pastoral from the opera Rosalinda, Sympathy by Haydn, the aria Zeffiretti Lusinghieri by Mozart, her first group, Mme. Normelli showed the full gamut of her art. Her voice is even in all registers and is used with understanding and feeling. Her enunciation is impeccable even when singing foreign languages. Her second group opened with the Charmant Papillon by Andre Campre and was followed by La Vie Anterieure by Duparc. Among the many encores that she sang must be mentioned The Little Clouds by Frederic Knight Logan and Ah, Thou Beloved One by Mischa Levitzki. The singer was superbly seconded by Cyril Russell, accompanist.

YOUNG PIANIST HEARD

Bertha Ott presented Christian Bergeson Flagg, young Chicago pianist, in an all-Chopin program at Kimball Hall on February 7.

HANNA BUTLER PUPIL MEETS WITH SUCCESS

The singing of Anne Marie Gertz, soprano, artitst pupil of Hanna Butler, was one of the outstanding features of the WCFL program at the Studebaker Theatre on February 4. Miss Gertz, who sings regularly from Station WCFL, won decided success with her fine presentation of the Air from Freischütz.

NEW CHICAGO TRIO TO APPEAR

Rudolph Reuter, Mischa Mischakoff and Daniel Saidenberg have banded together and will give ensemble programs under the name of the Mischakoff-Reuter-Saidenberg Trio. Their first Chicago concert is to be given on February 28 at Kimball Hall. The Trio played recently in the Cincinnati Chamber Music Society series.

WITHERSPOON FOR CHICAGO MUSICAL COLLEGE MASTER SCHOOL

An item of considerable interest is the announcement that Herbert Witherspoon, former president of the Chicago Musical College, has received a call from his successor in the presidency, Rudolph Ganz, to teach at the school during its summer master school of 1934. Mr. Witherspoon has accepted and will report at the school the middle of June.

HAROLD E. RAY AT CHICAGO MUSICAL COLLEGE

Harold E. Ray, business manager of the Chicago Grand Opera Company, has become business manager of the Chicago Musical College. Mr. Ray took up his duties at the school on February 5.

DE PAUL HONORS GANZ

Upon Rudolph Ganz, president of the Chicago Musical College, was bestowed this week the honorary degree of Doctor of Music by the De Paul University.

DR. EDWARD COLLINS PLAYS AT JOPLIN

Dr. Edward Collins, of the American Conservatory of Music, gave a recital in Joplin, Mo., on February 8. Dr. Collins has been giving recitals in many schools and colleges throughout the West and Middlewest.

(*Continued on page* 16)

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FRANKLYN BAUR, Tenor

Photo © G. Maillard Kesslere, N. Y.

NEW YORK TIMES
DECEMBER 5, 1933

DEBUT IS HAILED OFFRANKLYNBAUR

Tenor Reveals Unusual Gifts of Sensitivity and Musicianship at the Town Hall

ADMIRABLE IN DEBUSSY

Delicate Precision of Diction and Intonation is Noted—Loeffler Group Given

In his début recital in the Town Hall last night, Franklyn Baur, tenor, revealed unusual gifts of sensitivity and musicianship. Debussy is a perilous test of a singer's taste and command of his instrument. He must not only encompass difficult phrasing and intervals, but project Debussy's unique combination of cool, liquid detachment and a volupté that is more of air and water than of the human heart.

All this Mr. Baur admirably accomplished in his third group comprising "Le jet d'eau," "Green," "C'est l'extase langoureuse" and "Rondeau." It is a long time since one has heard the French master so finely delivered. The singer's style admirably encompassed his subject, not only as to tone color and atmosphere, but as to delicate precision of diction and an intonation always precisely in the vocal line.

The same qualities marked most of his other singing, particularly the concluding Loeffler group, "Sudden Light," "To Helen," "Sonnet" and "A Dream Within a Dream." His opening songs, Bach's "Durch's Feuer wird das Silber rein" and "Deposuit potentes de sede," both floridly rapid, displayed his flexi[illegible] and understanding of a different Brahms group. O[illegible]

"Anyone who can get such a 'hand' as he did with a group of the more abstruse Debussy songs is an artist to be reckoned with. His fine tenor voice and finished style made his entire concert a genuine success."

New York Journal, December 5, 1933

"Mr. Baur sang with admirable understanding and taste. He proved a newcomer of artistic value."

New York Sun, December 5, 1933

"A debut of considerable importance. The voice is warm, luscious and directed by a fine sensitive musicianship."

Brooklyn Times, December 5, 1933

"A concert tenor of uncommon qualifications. Mr. Baur, singing an unhackneyed program, has the valuable asset called 'Line.' This with sound musicianship, good natural resources and clear articulation should win him a ranking with the comparatively few worthwhile recital-giving tenors."

New Yorker Magazine, December 16, 1933

"He was most successful in his Debussy songs, which were sung with fine appreciation of the composer's style and with considerable imagination."

New York Herald Tribune, December 5, 1933

Management . NBC ARTISTS SERVICE . 30 Rockefeller Plaza . George Engles, Managing Director

Philadelphia Week Marked by Orchestral and Chamber Music

Dobrowen Conducts — Richard Crooks Sings Program, Assisted at Piano by Frank La Forge—Museum and Historical Series Feature Curtis Artists

PHILADELPHIA.—The program for the Philadelphia Orchestra concerts of February 2 and 3, Issay Dobrowen conducting, opened with the Anacreon overture by Cherubini, finely performed. This was followed by Mozart's symphony No. 39 in E flat. To this, Mr. Dobrowen gave a good interpretation, albeit an individual one. The slow movement was splendidly done, as were also the other movements, with the finale taken at tremendous speed.

Rimsky-Korsakoff's symphonic poem, Sadko, was an excellent vehicle for Mr. Dobrowen's interpretative powers, as was also the closing number, Tschaikowsky's Francesca di Rimini. Between these two came Roussel's Suite in F, op. 32, excellently played but less interesting than the rest of the program.

PARKWAY MUSEUM CONCERT

Another in the series of concerts, being given in the Pennsylvania Museum of Art on the Parkway, by students of the Curtis Institute of Music, under the direction of Louis Bailly, was held on February 4, before an audience numbering 3,000.

The program opened with Grieg's quartet in G minor, op. 27, well played by the Casimir Quartet, of which the personnel is Charles Jaffe and James Bloom, violins; Alvin Dinkin, viola, and Victor Gottlieb, cello. These young men play with balance, and accuracy. Mr. Jaffe was heard to advantage in the numerous solo passages. The César Franck sonata in A for violin and piano received an excellent interpretation and performance at the hands of Charles Jaffe and Vladimir Sokoloff (pianist). The closing number of the concert was the Beethoven quintet in C minor, op. 104, for strings, by the Casimir Quartet with Virginia Majewski playing the extra viola part. This was also well received.

RICHARD CROOKS AND FRANK LAFORGE

Richard Crooks, tenor of the Metropolitan Opera Company, gave a recital in the Academy of Music on February 5 under the auspices of the Philadelphia Forum. His accompanist was Frank LaForge, who also played solo numbers by Chopin and Falla and his own Romance.

Mr. Crooks included in his list three Handel arias, six songs from Schubert's cycle, Die Schöne Müllerin, the Romanza from Donizetti's Linda di Chamounix and Le Rêve from Massenet's Manon. The last group was made up of songs, one of them, Retreat by Mr. LaForge. The tenor is a recitalist of rare attainments. His art has the flexibility and depth of imagination requisite for a finished performance in this field. Tonally his voice has breadth and power and noble quality; interpretatively, he showed a mastery as much natural ability as cultivation.

The piano portion of the program was supplied by Mr. LaForge with consummate skill and taste. The rôle of the instrumentalist in the Schubert cycle excerpts is one that can be taken satisfactorily only by an artist of Mr. La Forge's calibre. In his solos he displayed a technic expert and unobtrusive and a wealth of poetic sensibility.

HISTORICAL CHAMBER MUSIC SERIES

The fifth performance in the Historical Chamber Music Series, under the auspices of the Art Alliance and the Musical Fund Society, was given in the auditorium of the Ethical Culture Society on February 7, before an enthusiastic audience.

The Curtis String Quartet (Jascha Brodsky, and Benjamin Sharlip, violins; Max Aronoff, viola; and Orlando Cole, cello) was assisted by Stephen Deák, cellist for the final number. The program consisted of two works of Schubert. The trio in B flat, op. 99, was magnificently played by Jascha Brodsky, Orlando Cole and Boris Goldovsky (pianist). Fine work was offered by each of the young artists, with perhaps highest honors going to Mr. Goldovsky, for his characteristics of musical mastery.

The quintet in C, op. 163, also received a superb performance by the Curtis Quartet and Mr. Deák.

M. M. C.

HORTENSE
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A PIANIST OF FLOWERING GENIUS
—New York Evening Post

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A brilliant, effective, highly fluent performance.
—New York Herald Tribune

Not only a splendid artist but a versatile and charming musician.
—Times-Picayune, New Orleans

She played the Brahms Sonata in the most interesting manner I have ever heard it done here.—Edward Moore, Chicago Tribune

A high order of musical sincerity, interpretative thoroughness and technical prowess. A performance of large grasp, confident virility and temperamental drive.
—New York American

Considerable poise and authority. Her execution is clean, and her style strong and masculine in its power and assertiveness. To her credit, Miss Monath has made it a practice to introduce works here by the composers of the ultra modern school.
—New York Times

Her equipment in tone and technic has reached that enviable stage where it may be taken for granted as notably able to cope with any difficulties which the music in hand presents. As such she treated it—musician enough never to bring it to the fore, never to be displayful with it—craftsman enough never to ignore or appear needlessly to despise or minimize it.
—Boston Evening Transcript

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Indianapolis Greets Visiting Artists

Mildner, Onegin, Szigeti, Loomis, Milstein and Minneapolis Orchestra Appear During Month

INDIANAPOLIS, IND.—Ferdinand Schaefer directed his Indianapolis Symphony Orchestra in the third concert of its season on January 30. The program featured Beethoven's fifth symphony which stirred the audience to much applause. Mr. Schaefer gave musically arresting readings of all numbers. The orchestra has attained an excellent tonal balance and fine feeling for the art of orchestral music and has probably never played as well during its short life.

Poldi Mildner, Sigrid Onegin, Joseph Szigeti, Clarence Loomis and Nathan Milstein are some of the artists who have appeared here during the past month. Large appreciative audiences were present and all indications point to a definite upswing in the concert attendance in this city.

ORMANDY FORCES HEARD

The Minneapolis (Minn.) Symphony Orchestra, under the direction of Eugene Ormandy, was heard at Caleb Mills Hall on January 26. The orchestra played superbly. Ormandy is a capable and energetic conductor. His arrangement of the Bach toccata and fugue in D minor emphasized his sensitive musicianship. Tumultuous applause was showered upon the conductor, which he shared with his organization.

George Gershwin and his orchestra appeared here on February 1. The Rhapsody in Blue and other favorite Gershwin works were heard by a large audience.

H. C. G.

Activities in Chicago

(*Continued from page* 14)

SIGMA ALPHA IOTA

Officers of Omicron Gamma Chapter of Sigma Alpha Iota, were hostesses to members and guests at a Russian party on February 6, at national headquarters at the Allerton Hotel. The guests of honor were M. and Mme. Antoine Volkoff, former Imperial Russian consul general, and their daughter, Lila, of the Chicago Grand Opera ballet. Besides dances by Mlle. Volkoff, the program contained a group of Russian songs by Ruth Fisher, Almeda Jones played violin numbers by Rimsky-Korsakoff and Moussorgsky; Alexander Kuroff, pianist, contributed numbers by Rachmaninoff, Medtner and Liapounoff, and Agnes Ambrose read selections from Russian poets.

A costume musicale was held at the same place by the Omicron Gamma group, when pupils of Alla de Swan gave ballet numbers; Ann Sabo sang a group of German songs in costume; Alice Regina Johnson played a group of Scandinavian piano numbers; Beulah Rosine, cellist, contributed Irish, English and Scotch airs for cello, and Marie Zendt, as Jenny Lind, sang a group of her favorites. Cordelia Pardee played for the dancers, Fern Weaver accompanied Ann Sabo, Beulah Mowers played for the cellist, and Rhea Shelters for Mrs. Zendt.

AMERICAN CONSERVATORY NOTES

The American Conservatory Symphony Orchestra will be presented in a recital at the Medinah Michigan Avenue Church on February 18. The soloists on this program are Lucile Turner, violinist, student of Herbert Butler; Catherine Saurer, pianist, pupil of Allen Spencer; Paul Nettinga, tenor, student of Karleton Hackett. Ellen Loeb, winner of first place in the conducting class contest, is to conduct the Oberon overture by Weber.

Students were winners in the piano and organ division of the recent contest conducted by the Society of American Musicians. Muriel Parker, pianist, of Tomford Harris, and Burton Lawrence, organist, of Frank Van Dusen, were the successful contestants. They will appear in separate recitals in the near future under the management of Bertha Ott.

Dramatic art students of Esther Sachs appeared in a program of readings and one-act plays in Kimball Recital Hall on February 2. Eleanor Grossman, of Miss Sachs, directed the plays given for the Parent Teachers Association of the Delano High School on February 7.

The American Conservatory School of Opera, directed by Charles La Berge, will present the operas Cavalleria Rusticana and Pagliacci on February 26 for the benefit of the Sigma Alpha Iota, Gamma Chapter, scholarship fund.

Alphonsine Clapp, soprano, of Hulda Blanke was presented in a song recital at the Hyde Park Hotel recently. Lorraine Doane, soprano, also a student of Miss Blanke, gave a program at a private musicale in Oak Park on January 20.

Voice students of H. William Nordin and piano students of Aletta Tenold and Grace Welsh, gave the regular Sunday afternoon program on February 11.

RENÉ DEVRIES.

ALEXANDER MEROVITCH, *President*

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CHALIAPIN

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NEW YORK FEBRUARY 17, 1934 No. 2810

The Maypole frolics in Merry Mount seem innocuous after some of the newer jazz exhibitions.

—o—

Toscanini has at last been won over to an air appearance. Here's hoping there will be many happy returns of his radio début on February 11.

—o—

As nearly as one can gather, Gertrude Stein's system of writing an opera libretto is an enlargement of the famous formula for an anthem: "Repeat every other word and you can't go wrong."

—o—

The Versatile American Opera

After a period of comparative calm, the operatic sphere in New York is being swayed with unusual excitements heralding the arrival of three new claimants for the American operatic palm. It is not every month that can boast of having given birth to a trio of works in musico-dramatic form by musicians of the genus Americanus, with the libretto in each case the work of a native writer.

Charles Henry Meltzer on another page of this issue makes a plea for music drama sung in the vernacular as the "only hope for opera." It is certainly a fortuitous circumstance that brings forth from the native cornucopia three new operas with which to bolster his contention of the virility of the native Muse, provided it is given a chance to sing. What degree of success each of these works will have lies with that great arbiter, the public. It is enough to state here that the American operatic talent is certainly revealing its versatility in remarkably contrasted offerings. The question also arises as to how faithfully these artistic products reflect truly American characteristics.

First in order of production in New York was the opera Merry Mount, libretto by Richard L. Stokes, music by Dr. Howard Hanson, given its baptism by the Metropolitan last Saturday. A complete review of this work appears elsewhere in this issue. The period, as readers are well aware, is that of early colonial days in New England, with the Puritan in conflict with the Cavalier. Mr. Stokes' libretto is a picturesque, colorful and dramatic one in the more or less traditional pattern of the musical stage. It even adapts the French tradition of the ballet as an essential part of opera by inserting a dream scene or witches' revel.

A second American opera, Helen Retires, music by George Antheil, libretto by Dr. John Erksine, which will be given its world première on February 28 by the Juilliard School of Music opera forces, treats of the classic Helen whose face launched a thousand ships. The story, as outlined by the librettist, however, relates a more or less private episode in the life of the Trojan war bride. It is a gently ironic fable, touched with that humanity and wide knowledge of personal psychology that lend amusing zest to Dr. Erskine's studies of famous folk in novel form. The musical style of the work is as yet a completely unknown quantity, but the erstwhile iconoclastic Mr. Antheil has mended his more radical ways, if some of his recent chamber music compositions are representative.

From Puritan New England through the shining isles of Greece the month's operatic trail leads to a highly modern Never-Never-Land in that curious concoction, Three Saints in Four Acts, the libretto of which is by the redoubtable Gertrude Stein and the music by Virgil Thomson. The book is reported (*vide* review in this issue by Moses Smith, Boston representative of the Musical Courier, who attended the Hartford première) to be a sort of sophisticated and satiric twentieth century recreation of the simple, if stylized, religious pantheon of seventeenth century Spain. The Pre-Raphaelites also returned to this past, but in a serious spirit. Not so Miss Stein and Mr. Thomson. Advance reports confirm the fact that in their "baroque fantasy" the many more than four saints are clad tastefully in cellophane, against palms of the same material. Its incidents of an "inspired madness" are enacted by an all-Negro cast which talks and sings strange, repetitious jargon, meaningless as to syntax but sometimes disclosing to initiates a certain lyric charm.

The American lyric drama is thus seen to be a medium flexible and accommodating, if it can make a place for three works of such varied styles and conceptions. As to which of the three comes nearest to establishing a style or tradition which other American operas of the future will follow—that will have to be discovered by the test of performance and the changing estimate of time. At any rate, there is nothing sluggish or slavishly repetitious in American stage composition of the last decades. (Compare The Emperor Jones, Peter Ibbetson, Carpenter's Skyscrapers and Krazy Kat, with the three new aspirants for the lyric throne.) It is something, indeed, to show so many facets of enterprise. How well the contemporary spirit of America is mirrored in these creations is another matter. One or two of them show indigenous elements. It is to be hoped that future decades will bring forth other varied expressions and establish a school of American operatic composition that can meet on equal terms the challenge of the age-old schools of Italy, Germany and other Continental lyric lands.

—o—

Advising the Philharmonic

The prints that circulate in Manhattan have been filled of late with letters of advice from music-lovers of various tastes as a result of the recent appeal of the New York Philharmonic Symphony Orchestra to the public to raise a $500,000 guaranty fund. One of the odd facts about this heated correspondence is that although each writer was decided in his opinions as to what the august ensemble should or should not do in order to thrive, no two of them seemed to agree. Some of the missives, indeed, provoked others in reply, so that the score at present seems like a draw between the radicals and the conservatives, musically speaking.

A former director of the society speaks sanely when he says, in an epistle to the New York Times: "The Philharmonic was formed in the first place to create an instrument to perform the best music available at the time." This is perhaps the crux of the matter. One can hardly maintain that the eminent orchestra has not given, in the long run, a great deal more substantial than clap-trap music. But this is precisely what infuriates the moderns, who chant wrathfully: "Nothing but Beethoven and Brahms, year in and year out." While it is true that certain programs of the orchestra this season have leaned rather strongly toward Romantic German music, it is precisely when Mr. Toscanini makes an excursion in the direction of Saint-Saëns, Tschaikowsky or Rossini that outraged citizens firmly take pen in hand.

Is it not time to leave off this silly talk about outlawing Bach, Beethoven and Brahms? They never will be dispensable on orchestral programs for serious listeners until their equals arise among us. But perhaps it would be well to steer a middle course between platitudes of the Mendelssohn school and half-baked cacophony of the *dernier cri*, and ferret out some of the graceful musical works of a really artistic sort that may be found in the writings of the last fifty years. They are to be found if only the program departments of symphonic orchestras would possess half the versatility and sleuthing ability of the radio broadcasting company's librarians. Is it not a strange paradox that the repertoires of orchestras on the airlanes are about twice as voluminous as some of our major ensembles?

—o—

The Union Controversy

What is described as a union "revolt" has gained ground in the New York Local No. 802 of the American Federation of Musicians in recent weeks. The latest step in the drama of dissension has taken the form of a vote by an "emergency council" of 4,000 members to hold a referendum on March 12 as to whether or not the Manhattan unit shall be independent of the national organization. Needless to say, this step is strongly opposed by the national body.

Those familiar with the somewhat stormy history of the New York City musicians' union will recall that there was a similar contest of authority about thirteen years ago. At that time the New York local was known as the Musical Mutual Protective Union and occupied a large clubhouse, built with contributions of members, on East Eighty-sixth Street. This was in the boom period, with players' salaries fairly high. Nevertheless, there was a demand for a higher wage. Whether advisedly or not, the faction in control of the local refused to accept the wage contracts negotiated for them by the A. F. M. A musicians' strike was called, with a serious crippling of theatre staffs. The management of the New York Stadium concerts solved its problem by bringing over Philadelphia Orchestra players for the series. The federation, however, came out victorious by creating a new Local No. 802 as accredited New York City unit, with Joseph N. Weber as president. This has since been the official local for the metropolis, jobs being closed in union orchestras to those not holding cards from it.

The economic difficulties of the musicians in the last few years have added to the spirit of unrest. The inroads of mechanized music in the motion picture and other theatres threw many of them out of work. An advertising campaign was resorted to by the officials of the Federation, urging music patrons not to attend theatres that boycotted musicians. The sums for this campaign came out of the pockets of the members. In other cities union officials coöperated in organizing symphony orchestras on a coöperative basis, and in some cases established their own motion picture theatres with resident ensembles. But all these efforts have not solved the problem of the orchestral players in finding jobs in a day when only a few cinema palaces, vaudeville and musical comedy theatres remain out of what was once a countrywide plentitude.

Under the circumstances, New York City, the centre of theatrical and musical activities, became more than ever the scene of competitive struggle. Driven by the urge for self-preservation, the musicians who held the coveted places in the few remaining orchestras would have been more than human if they had welcomed an influx of competitors from other cities, or had invited unemployed players to share their work, and thus take bread from their mouths. Some such motives are doubtless responsible if, as the dissenters in the union assert, jobs are monopolized by a few, while the remaining thousands are obliged to pay dues and have no voice in their disposition. With the creation of the N.R.A., however, these disputes have long been due for airing.

As for the pernicious "kick-back" system, by which, it has been asserted, players in some theatre orchestras are mulcted of a large share of their earnings by the organizers of the groups, in order to be permitted to work,—that too is an outgrowth of the present musical crisis. With unemployment as the only alternative, honest men will sometimes allow themselves to be victimized by this despicable form of graft—but only if no redress is in sight. With the Government vitally interested in labor matters, that is certainly not the case at present.

The union musicians have found a voice. Whether or not their desire for autonomy and self-government is a wise or practicable one, they appear to have a few just grievances that cry for alleviation. It will be a wise thing if the national union officials lend a sympathetic ear to their claims. It may not be too late to effect some sort of compromise. Otherwise there is a definite possibility that a new and more militant independent union will be formed. It may seem a far cry from melody-making to the mining of anthracite coal, but the heads of the A. F. M. might learn a valuable lesson from the recent developments in that field. When officials who exist on the dues raised by starving workers do not represent the interests of their supporters, they may sooner or later find themselves without a following.

VARIATIONS

By Leonard Liebling

The passing of Montague Glass leaves the world poorer by a man of talent and of soul. He was a friend whom one mourns with regret that hurts poignantly.

Glass' phenomenal success with the Potash and Perlmutter stories and plays seemed to catalogue him as a comic writer, but discerning readers could see in his work a real gift for characterization and a deep understanding of humanity. His universality of appeal (Potash and Perlmutter enjoyed translation into many languages) was made the more striking because of the fact that so much of his writing concerned itself with one kind of characters.

However, those who knew Glass well and followed all his work were aware that his pen powers represented the same versatility as his interests, which embraced thorough culture not only in literature but also in languages and every form of art.

Music was perhaps Glass' most pronounced enjoyment. He loved and cultivated it with a complete passion. Not a skilled pianist, he nevertheless played practically everything by ear and with absolutely correct harmonization. He knew the entire repertoire for solo instruments, voice, orchestra and chamber music combinations. I have heard him discuss music while seated at the piano, and give extended examples in rapid succession from Pelleas and Melisande, Brahms symphonies, Wagner music dramas, a Haydn or Beethoven quartet, Strauss' symphonic poems and songs, Weber overtures, and even folksongs of Germany, Italy, Spain, Russia, and France.

When he lived for a couple of years at Cannes, he engaged musicians from the local orchestra to give nightly private concerts of chamber music at his villa. The regular earnings of the performers were meagre and the pay they received from the generous Glass represented their largest source of income.

Two winters ago in New York I was present at an evening social gathering which included Glass, several professional pianists, two critics, one noted composer, and two opera singers, one of them a soprano who was making a special study of Mozart. Asked to sing, she deplored that she had not brought music; and a search of the host's tonal library revealed only piano works and popular songs.

"Besides, I'm singing only Mozart at present," the soprano explained when some of us offered to vamp various Puccini, Verdi, Gounod, and Massenet arias for her. Shamefacedly we had to admit that we knew only shreds and patches of the Mozart vocal scores.

"I'll play," said Glass suddenly to the confusion of the various musicians present, and then and there he accompanied from memory, a number of Don Giovanni, Marriage of Figaro, and Magic Flute excerpts, recitatives and all.

Later an informal contest took place at the piano to see who could do the most operatic fragments not familiar to the rest of the company. Glass triumphed easily over the professionals.

Montague Glass, aside from his pen, remains in my memory not only as one of the gentlest of men but also as the most accomplished musical *dilettante*, in the true sense of that word, whom I have ever known.

* * *

Another of those critical coincidences is represented by a similarity of phrase on the part of Jahn (famous biographer of Mozart) and the late Henry E. Krehbiel, New York music reviewer. The latter wrote of Cherubini's lively Anacreon Overture that it has "shadows which serve to lift the general mood into higher relief." Jahn remarks of the Andante in Mozart's E flat symphony (K. 543): "Some shadows appear . . . but they only serve to throw into stronger relief the mild serenity of a mind," etc. When Jahn's great book appeared, Krehbiel was two years old, and it seems especially reprehensible that the German should have borrowed his thought from our American infant prodigy critic.

* * *

Fritz Kreisler gave a violin recital at Carnegie Hall last week, and this was the official program:

Sonata, C minor	Beethoven
Sonata, G minor	Bach
Romance in F	Beethoven
Malaguena	Albeniz-Kreisler
Tango	Albeniz-Kreisler
La fille aux cheveux de lin	Debussy
Lotusland	Cyril Scott
Hymn to the Sun	Rimsky-Korsakoff-Kreisler
Fantasie on Russian Themes	Rimsky-Korsakoff-Kreisler

While Mr. Kreisler carefully appends his name to all his own arrangements, he does not appear to be so meticulous in the case of his fellow transcribers. Debussy's piece is for the piano. Who made it into a violin number? Could Mr. Kreisler by any chance have played the version by Arthur Hartmann? It sounded strangely like it.

* * *

When Litvinoff, Soviet high commissioner, came to America recently to receive recognition of his country, he met Jascha Heifetz in Washington, and the following were passages in their conversation:—

Heifetz—"I'm starting soon for Russia to give concerts there."

Litvinoff—"Yes, I know. We are looking forward to hearing you."

Heifetz—"Shall I take any special supplies with me, food, or cigarettes, bedclothes, or such?"

Litvinoff—"Nonsense. You can get anything in Russia. Don't believe all those exaggerated stories."

Heifetz (embarrassed)—"I've heard that there is a lack of—what I mean is, some travelers say that—well, to be frank, isn't there a shortage of soap?"

Litvinoff—"What a notion! Simply absurd! You can set your mind at rest on that point. There's all the soap you could desire, but (in a lower voice) it wouldn't be a bad idea to take a dozen cakes or so with you."

* * *

Lützowplatz, 15. Berlin, W. 62. February 1, 1934.

Dear Variations,

In the Musical Courier, January 6, page 14, one may read that "a decree has recently gone forth, restricting performances of Parsifal in future to Bayreuth."

I do not quite know what "gone forth" means, but at all events and anyhow, the said decree has not become law and is not likely to. It was proposed, but Klingsor and hosts—meaning the opera managers—let out a wail like the slinking, sinking chromatics of Kundry. "Wow!," they shrieked, "would you deprive us of our last means of making a living? Rob us of a best seller? We may be, like Percy, guileless simpletons, but we know on which side our Hot (Mama) Cross Buns are buttered!"

And so the "decree" is not yet decreed.

Yours,
FRANK PATTERSON.

* * *

Colleague Wielich tells a good story about his school days at a Jesuit institution near Vienna. One of the teachers was Father Abel, noted for his extemporaneous sermons on texts selected by the pupils who would agree on a subject, write it on a slip of paper and give it to Father Abel just before he mounted his pulpit.

On one occasion the prankish youngsters decided to confuse the priest and handed him a blank piece of paper. Facing the expectant jokesters, the good Father put on his glasses, looked at the supposed memorandum, and announced as his text, "Out of nothing, God made the world"—on which subject, says Wielich, "the genius preached a magnificent sermon, to our utter amazement and discomfiture."

* * *

J. P. F., improver of proverbs, tinkers with this one: "'The king's friend is he who tells him the truth;' and the artist's friend is he who tells him that his performance is excellent."

* * *

The Metropolitan Opera broadcasts are sponsored by the manufacturers of Lucky Strike cigarettes, but they have not yet insisted on the performance of Carmen and The Secret of Suzanne.

* * *

Light travels at the rate of 186,000 miles per second, requires 1.2 seconds to reach us from the moon, 8 minutes to come from the sun, and 4½ minutes to cross the space between us and the nearest star. What would the figures be if light traveled at the rate of 192,076 miles per 1½ seconds? This makes an ideal example to work on mentally while listening to Parsifal. Before you know it, the opera is finished.

* * *

Mrs. Bungle and Mrs. Muddle, who are literally crazy about music, were eavesdropped again last week, in this conversation:

Mrs. Bungle—"It's such a relief to hear good music and forget all about the awful NRA, CWA, and all that stuff."

Mrs. Muddle—"I agree with you, but they had those codes in the old days too, even for composers."

Mrs. Bungle—"How do you mean?

Mrs. Muddle—"Well, in that musical book you gave me I was reading about E. T. A. Hoffmann and C. P. E. Bach."

Mrs. Bungle—"You're such a student. Did it say whether that Hoffmann was an ancestor of Josef Hofmann, the pianist?"

Mrs. Muddle—"No, it didn't, and I don't think he was. He composed Tales of Hoffmann you know. You're thinking of Gluck, who wrote Orpheus and Euryanthe. He was the grandfather of Alma Gluck, the singer."

Mrs. Bungle—"Oh, yes; the one that married Mischa Elman, the violinist."

Mrs. Muddle—"No, he married the daughter of Toscanini. I don't know whom Alma Gluck married."

Mrs. Bungle—"It was some violinist, I'm sure. Maybe Heifetz."

Mrs. Muddle—"Or Kreisler."

Mrs. Bungle—"Well, anyway, it doesn't matter. I love the violin, don't you? It's so expressive; and then, the player doesn't have to hold it between his knees."

Mrs. Muddle—"I heard that young prodigy on the violin. She's marvelous, even though I can't pronounce her name."

Mrs. Bungle—"It's Menuhin Slenczynski."

Mrs. Muddle—"Are you sure it isn't Ruth Leschetizky?"

Mrs. Bungle—"No; you have her mixed up with that Russian who wrote the Symphonie Parenthetique."

Mrs. Muddle—"Speaking of symphonies, isn't it terrible about the Philharmonic?"

Mrs. Bungle—"Just too dreadful. What did they do with all the money that Lucrezia Bori collected for them last spring?"

Mrs. Muddle—"The guarantors gave it to Toscanini. He said he needed it for his vacation."

Mrs. Bungle—"Stokowski is on a vacation, too, isn't he?"

Mrs. Muddle—"Well, you see, Roosevelt makes them use the stagger system. Every conductor has to get a chance."

Mrs. Bungle—"Isn't it fine that our American composers get a chance too now at the Metropolitan?"

Mrs. Muddle—"Perfectly splendid. Did you hear Emperor Ibbetson?"

Mrs. Bungle—"No, but I've got seats for Merry Mount. I wonder if it's anything like The Merry Wives of Windsor?"

Mrs. Muddle—"I don't like those comic grand operas. I always feel that people shouldn't laugh when they go to the Opera. Some fools sitting near me even laughed at Meistersinger."

Mrs. Bungle—"Which singer?"

Mrs. Muddle—"Meistersinger. That's the name of the opera. The one that has a song in it with which Wagner won a prize."

Mrs. Bungle—"Of course. I remember now. Did you read the scandal about Stravinsky?"

Mrs. Muddle—"He's causing riots in Paris, isn't he?"

Mrs. Bungle—"Yes—something about bonds he sold to the public."

Mrs. Muddle—"Musicians ought to stick to their music, say I."

Mrs. Bungle—"Still, look at that fellow Lhevinne who flew across the ocean to Honolulu."

Mrs. Muddle—"That's true, but at least he wrote a piece of music about it afterward, Pacific 231."

Mrs. Bungle—"I thought that was by James G. Honegger, the music critic?

Mrs. Muddle—"Critics are not composers my dear; they roast composers."

Mrs. Bungle—"Hasn't Liebling written some music?"

Mrs. Muddle—"Of course not. He's a singing teacher."

Mrs. Bungle—"It was so nice to have had this chat. It keeps up our artistic knowledge. Let's have lunch now."

Mrs. Muddle—"Thank you, but I've got to go shopping."

Mrs. Bungle—"If you're passing a music store will you buy me 'The Last Roundup?'"

Mrs. Muddle—"With pleasure. And I'm so glad you reminded me—I must get 'Did You Ever See A Dream Walking'? It has perfectly heavenly words."

* * *

The so-called modernistic music seems to have been stabilized too at fifty-nine cents on the musical dollar.

* * *

A Federal investigator was on hand at the Rhinegold performance this week to see that the lump of the precious yellow metal used in the first act is only imitation.

* * *

The $500,000 drive for a New York Philharmonic sustaining fund, has already netted about $165,000. And musicians still to be heard from.

Like all fortune-tellers, I am just a month or two out in my prophecy of last December. I said then that the stars had proclaimed the oracle to me that two singers were going to join hands in matrimonial bliss. The stars told a half lie. For though Herbert Witherspoon is a singer, Blanche Skeath is a musician, and surely even the stars must know as we all that singers aren't musicians.

The daily papers have beat me to the formal announcement of their troth but I demand that you acknowledge my occult wisdom.

On the same day Carmela Ponselle bade the world witness her affection for Francis X. Bushman.

* * *

Did you know Colette D'Arville paints? I mean landscapes. And all her friends get them for birthday presents. That's the kind of a girl to know, eh what?

* * *

L. L. had an unofficial birthday last Wednesday, and the night before Grena Bennett (who calls him Boss in private life) inveigled him into a dinner at Billy the Oysterman's. At the riotous table sat members of the critical press, to wit, but not witless, F. D. P. and Miss, New York Herald Tribune, B. S. and Mrs., New Yorker, W. C. and H. T., New York Times. They ate ravenously of a Dinner Liszt which included (Nino) Martini Cocktails; Schorr Oysters; (T) Amato Soup; "O Sole Mio"; Filet Mignon with (Mary) Garden Peas and Polonaise Potatoes; Apple Dumpling from Wilhelm Tell; Nutcrackers and Frida Leider (Kranz) Cheese, and Eliqueur d'Amore. Imagine what tonal indigestion was suffered by all present. Heaven help any artist those inebriated feeders reviewed after such a meal.

* * *

Richard Stokes and his fair lady of Merry Mount gave a party on the evening following the opera's first presentation. In addition to Howard Hanson, his partner of Puritanical sin, it seemed to these hazy eyes that everybody in the world was there. Although I searched diligently for the horsey people, examining every guest for evidences of riding habits, crops and breeches, nothing seemed to smack of the stables except a tale or two. Try as I might I couldn't even find the Prince of Wales' horse—surely the most Merry Mount in Christendom.

* * *

I did hear a charming lady rush up to Marek Windheim and cry breathlessly, "Oh, dear Mr. Windheim, I did so enjoy you this afternoon. He-he. You were so funny, and such a cute costume. Those red and yellow tights were so becoming. You don't mind my saying so, do you? He-he. And what are you singing next?"

"Mime," smiled Mr. Windheim.

"Mimi! Oh, how divine! I love La Boheme so!"

"Madam," said Mr. Windheim, "I am a tenor, not a falsettist."

* * *

At the première of Merry Mount a lady behind me said during one of the entr'actes when the operatic stellar assembly was bowing to applause in front of the gold curtain, "Who is the woman in street dress up there?" Her companion answered that it looked like Rosina Galli, but he couldn't be sure. "Perhaps it's the translator of the opera," remarked the lady.

* * *

Here's a new story John Tasker Howard, Stephen Foster's Boswell, is telling.

An old man had eight sons of whom he said little. Curiosity aroused one of his friends to ask him what these offspring did.

"Well," said the father, "my first boy is in the House of Representatives, and the second lad is also dumb. The third won the Croix de Guerre in the war, and the fourth didn't see the front either. My fifth son is a banker, and the sixth one is in jail too. The seventh boy is a concert pianist, and the eighth is rather peculiar also."

* * *

Carlotta Reiner celebrated Fritz' departure for Europe on a conducting bout last Sunday by giving him a farewell party and asking his friends in to say *au revoir*. They came *en masse* and as I passed the cocktails I got close to the tonal celebrities for once in my life. Never again shall I be overawed. My children, they are just folks, after all. Just folks.

First I served Blanche Skeath and Herbert Witherspoon, the Juliet and Romeo of the present week in the hearts of all their friends. Next I fed Leonard Liebling, Ganna Walska, Estelle Liebling, Fred Sperling, Colette d'Arville, Grena Bennett, Francis Perkins, his sister, Mary, Horace and Helen Johnson. My tray emptied and barren I went back for a fresh supply and almost walked up Elisabeth Rethberg's train. She was talking to Arthur Judson. Just as I started off heavily laden from the buffet I met the Bauer girls, Marion and Flora, and Vera Brodsky and Harold Triggs off to play their pianos as usual. Rosalinde Genet took a glass from my shaking fingers. Ernest and Mrs. Hutcheson also received liquid gifts and I returned to the sideboard for more, giving the last glass to Sophie Braslau.

About this time Howard Hanson came and a Miss Fairbank greeted him excitedly. Growing rapidly more dexterous in avoiding sudden out-thrusting hands in operatic gestures I nourished Cyrena van Gordon, her Californic husband, Germaine Schnitzer, Harold Bauer, Mr. and Mrs. Zlatko Balokovic, Ethel Peyser, Blanche Yurka, Jacques and Mrs. Gordon and Frank Bibb. By that time I was so dizzy from tasting each mixture to be sure I hadn't left out anything that I shouldn't have been surprised if I had found Cesar Franck and Johann Sebastian Bach telling each other about the new organs they were having built with ten key-boards and stops that shot in and out controlled by light-rays.

* * *

I am told that George Antheil, the composer of Helen Retires for which John Erskine has written the libretto, is an amenable lad. He admits that he has written more music than is necessary in this operatic venture so that a lot of it can be thrown away in rehearsal without disturbing the equilibrium of the score.

* * *

At the opera the other night two sartorially perfect gentlemen from the hinterland were discussing music and conductors.

Said the man with the pearl studs to the man with the diamond ones, "Where is Gatti-Casassi, I wonder?"

"In his box, I figger."

"Which one is it?"

"I dunno. Somewhere there."

"Does he lead the orchestra much?"

"Oh, agin and agin."

"Some job, bein' director of all this and leadin' the band besides."

"Yup. Must be."

"Gee, don't yer wish yer could be in N' Yawk when he is down there with the stick?"

"Well, let's plan to come next time when he is."

"O.K."

* * *

Ganna Walska entertained at luncheon the other day for Lauritz and Mrs. Melchior. Other guests asked to meet the Melchiors were Mr. and Mrs. Pierre Cartier, Mrs. Walter Rosen, George Bagby, Mrs. Adrian Iselin, Prince Matchabelli and William M. Sullivan.

* * *

Aha, the Metropolitan is to have another Surprise Party this year. The date, I hear, is set for March 11 and there are to be numerous burlesques on the new operas staged this season. I wonder who will dance Salome of the Seven Veils and if Wrestling Bradford finds a girl.

* * *

One of the libretto salesmen at the Met. tried to sell Richard Crooks a book of La Traviata one day last week. Crooksie said he almost bought it to see if Alfredo was still a member of the cast. He had an idea that maybe Verdi's ghost had deleted the rôle when he got news that Dick was going to sing it.

"Well, gentlemen, one way to save the Philharmonic is to engage Lucrezia Bori."

Harriet Foster Entertains for Sir Henry Wood

Harriet Foster entertained Sir Henry and Lady Wood on January 27 at her New York home. During the evening a short musical program was given by Andrea Johannsen, an artist pupil of Mrs. Foster. Miss Johannsen sang a Mozart aria, Il Re Pastore, with violin obbligato and songs by Schumann and Brahms, adding the Norwegian Echo Song. Gene Schiller was at the piano.

Also appearing was Carmela Ippolito, violinist, who played the Respighi Gregorian Concerto with Theodore Saidman at the piano.

Carmela Ponselle to Wed Francis X. Bushman

The engagement of Carmela Ponselle to marry Francis X. Bushman, former screen star, was confirmed by the singer on February 8 before she took the train from New York to Chicago, where Mr. Bushman lives. Miss Ponselle, one of the mezzo-sopranos of the Metropolitan Opera Company, said that she expected to retire from opera within a year to devote her time to her New York school and philanthropy.

I SEE THAT

Frederic Dixon will play a Chopin program at Aeolian Hall, New York, on February 18, under the auspices of the Studio Concert Society. He will also be heard on the Concert Artist Hour over NBC on February 23.

* * *

The Elshuco Trio will be featured in the Library of Congress musicale on February 19, over Station WJZ. On February 21 the ensemble is to appear in Hartford, Conn., for the Memnon Club.

* * *

Frederic Langford, tenor, and Vladimir Padwa, pianist, won the début recital appearance awarded by the New York Madrigal Society (Marguerite Potter, founder). From 100 contestants ten were chosen for the finals, resulting in the foregoing award. The audition committee comprised Frank LaForge Carmela Ponselle and Louis Persinger. The recital is set for February 18, at Chalif Hall, New York.

* * *

Guiomar Novaes will be heard as soloist with the National Symphony Orchestra of Washington, D. C. (Hans Kindler, conductor), on February 21.

* * *

Josef Hofmann gave a piano recital in the Annie Russell Theatre, Winter Park, Fla., on February 5.

* * *

Egon Petri, Dutch pianist, sailed from New York on February 10 on the SS. Champlain.

* * *

Barrère-Salzedo-Britt will play in Elizabeth, N. J., on March 15, on the local Community Concerts Course. On March 19 the flutist, harpist and cellist are to broadcast from Station WABC, New York, under the auspices of Carl Engel of the Library of Congress in Washington, D. C.

* * *

A new February engagement of Richard Crooks will be as soloist with the Pittsburgh Symphony Orchestra on the eighteenth. Earlier in the month he will give recitals in Philadelphia and Toronto.

* * *

Bernard Gabriel, pianist, will give a recital at the New School for Social Research, New York, on February 24. His program, drawn from the classic, romantic and modern categories, is unusual and interesting. The last named classification includes Bartók's Allegro Barbaro, Le Cage de Cristal of Ibert, Sacro Monte (Turina), Danza Lenta (Granados), the Navarra of Albéniz, and the pianist's own Burlesque.

* * *

William A. C. Zerffi is heard every Wednesday afternoon over Station WOV, lecturing on How to Sing.

* * *

Henry Seibert played organ soli at the February 2 lecture given in Town Hall, New York, by Colonel Rodey.

* * *

Irma Swift, vocal teacher of New York, presented her students and artist pupils in recital at the N. V. A. Club on February 8. Twenty singers were heard, with Marcella Geon at the piano.

* * *

Marie Miller, harpist, has opened her new studio headquarters at the Devon Hotel, New York.

* * *

Marguerite Potter, contralto, gave her recital, Moon Dream Sketches, for the Bloomfield, N. J., Women's Club on February 2. Twenty-six presidents of clubs were present.

* * *

Evelyn Levittan, pianist, gave a recital at the Hotel St. George, Brooklyn, N. Y., on February 6, playing numbers by Brahms, Bach-Tausig, Chopin, W. H. Thaule, Debussy, Turina and Strauss-Schulz-Evler.

OBITUARY

Joseph A. Carboni

TORONTO, CAN.—Joseph A. Carboni, one of Toronto's leading teachers of singing, died here on February 10. Cavaliere Carboni, besides his work as vocal pedagogue, was responsible for the production of many operas here and in Europe. He was born in Venice and won a violin scholarship there. He conducted Italian opera in Berlin and Vienna, where at one time Mary Garden coached with him. Such distinguished Canadian artists as Edward Johnson, Redferne Hollingshead and Jeanne Dusseau have studied with him. He was choir master of the Church of Our Lady of Lourdes and choral master at St. Joseph's Academy. He was decorated by Rome for his work in Italian opera in Canada. A. W. J.

Edwin Perkins Brown

BOSTON.—Edwin Perkins Brown, who had served as president of trustees of the New England Conservatory of Music, died in Boca Raton, Fla., on February 8 at the age of sixty-five. Mr. Brown, whose home was in Newton, Mass., was chairman of the board of the United Shoe Machinery Corporation. His widow, a son, daughter and three grandchildren survive. S.

Nils Larsen

Nils Larsen, former leader of the Nils Larsen Orchestra at the Hotel Bossert in Brooklyn, N. Y., and more recently a member of the Minneapolis (Minn.) Symphony Orchestra and the Capitol Theatre Orchestra of New York, died at his home in Brooklyn on February 7. He was thirty-five years old. He is survived by his brother and two sisters.

Sam Lamberson

Sam Lamberson, pianist and teacher of the piano at the David Mannes School, died February 13, at the Presbyterian Hospital, New York. Mr. Lamberson included among his teachers Mme. Stepanoff in Berlin, and Lhevinne and Stojowski. He had made concert appearances in Europe, and for twenty years had taught and resided in this city. He was fifty-two years old and unmarried.

William Allen

LONDON.—William Allen, chairman of Ascherberg, Hopwood & Crew, music publishers, died on February 6. Among the young composers who received his aid and encouragement was Ivor Novello, whose war song, Keep the Home Fires Burning, was published by his firm. Mr. Allen was sixty-five. R. P.

Minnie Koch

CINCINNATI.—Minnie Koch, wife of George Koch of this city, and a leader in music circles here, died on February 8. Mrs. Koch had been a member of the May Festival Chorus for the last thirty years. Besides her husband she leaves a son and daughter and her mother. D.

Metropolitan Opera

(*Continued from page* 12)

Another highlight of the performance was the Wolfram of Friedrich Schorr. His limning of the character had dignity and authenticity. Emanuel List was the Landgraf, and acquitted himself with honor. Others contributing to the artistic whole included Hans Clemens, Arnold Gabor, Giordano Paltrinieri, James Wolfe and Editha Fleischer.

MANON, FEBRUARY 9

The amorous vicissitudes of Manon and Des Grieux, set forth in Massenet's melodious score, were presented to the Friday evening Metropolitan audience by Lucrezia Bori and Tito Schipa. Other pricipals were Giuseppe de Luca and Leon Rothier. Miss Bori's vocal and visual delineation of this unfortunate heroine is one of the most appealing and delicately conceived in her repertoire. She makes the shallow character genuinely sympathetic, and lends to the lurid plot the illusion of credibility.

Schipa, in his last performance of the season, offered a masterly portrayal of the Chevalier. Singing with full and expertly modulated tones and the appropriate dramatic fervor, he earned salvos of applause. The audience was warmly enthusiastic.

HÄNSEL AND GRETEL AND PAGLIACCI, FEBRUARY 10.

Hänsel and Gretel, simple as a nnrsery tale and so presented in Humperdinck's superb music, was repeated in double bill with the popular Pagliacci at the Metropolitan Saturday evening. Mmes. Mario, Fleischer, Manski, Wakefield, Flexer and Besuner and Mr. Schuetzendorf sang the first work, with Karl Riedel conducting. The Italian tragedy was acted by Miss Morgana, and Messrs. Del Corso, Borgioli, Tedesco and Cehanovsky, with Mr. Bellezza at the baton. Both operas aroused the audience's enthusiasm by the excellent manner in which they were performed. Mr. Schuetzendorf in the first opera received particular attention for his able characterization, and Mme. Morgana as Nedda in Pagliacci sang and acted with brilliant finesse.

Musicales

Ljungberg at A. W. A.

The American Woman's Association (Anne Morgan, president) enjoyed Göta Ljungberg's coöperation as soloist at their radio evening, held in the ballroom on February 5. The soprano displayed her dynamic art in an excerpt from Salome, followed by Isolde's Liebestod, accompanied by Mme. Sokolsky-Fried at the piano. Also taking part in the program were the Moonbeams Trio, vocalists; Rosita Wolf, violinist; Devora Nadworney, contralto; and others, with George Shackley playing organ soli and accompaniments. The concert was staged as a broadcast over WOR and a large audience was in attendance. F. W. R.

* * *

Pauline Winslow Presents Pinafore

Conducted by Pauline Winslow, H. M. S. Pinafore was given on February 6 in the auditorium of Washington Irving High School, New York, by the Washington Square Opera Society, with the Empire String Quintet assisting. A large audience applauded the bright and competent performance, in which the principals were Gladys Romanoff, Mollie Oliphant, George Farrell, Chester Jump, John Barr and Russell Holslag. Thirty-four young singers made up an excellent chorus, and the stage-direction of P. J. McCarthy showed an experienced hand. F. W. R.

* * *

Compositions by MacDowell Club Members Heard

On February 10 the committee on music of the MacDowell Club of New York presented a program of compositions by members of the club at the organization's headquarters.

Antonio Lora was represented by a trio for piano, violin and cello, played by Michael de Stefano, Mildred Sanders and the composer; and four songs (A Lament, Les Silhouettes, A Poet's Dream and The Sea Bird), sung by Edna Weese, soprano, with Mr. Lora at the piano. The last named of these numbers is dedicated to Miss Weese. The trio is a musicianly piece of writing, melodious and with integrated harmonic treatment. The songs are excellent musical mirrorings of their titles, and were projected by Miss Weese with taste and tonal merit.

Erik Leidzen's four songs—Driftwood, At Home—Abroad (in Swedish), Leonainie, and A Voice in the Night (in Swedish)—had Lillian Gustafson, soprano, as exponent. Miss Gustafson has a clear, pure voice and excellent delivery, and her interpretation of the atmospheric bits from Mr. Leidzen's pen was enthusiastically received.

Criptics (for cello and piano) was the title of a sophisticated sequence by Charles Haubiel, performed by Virginia Nolte and the composer, a deft piece of instrumental work which delighted the audience.

Music for theremin brought Lucie Bigelow Rosen, playing Sandor Harmati's Illusion. This was in effective contrast to the other scores, and was of thematic interest.

Wallingford Riegger's name appeared twice on the program, as the author of Blue Voyage (for piano), played by Edith Friedman, and of Evocation (for piano, four hands), which was set forth by the composer and Miss Friedman. Couched in modern terms these compositions had vitality and consistency of idiom and treatment.

B. S.

Toscanini and Lotte Lehmann Featured in Cadillac Broadcast

Especial brilliance marked the ninth weekly concert of the Cadillac Symphony Orchestra, broadcast over the WJZ Blue Network on February 11, which had Arturo Toscanini as distinguished guest conductor and Lotte Lehmann, dramatic soprano of the Metropolitan Opera Association, as soloist. This was said to be Toscanini's first program especially prepared for broadcasting. The music presented was of masterworks and was interpreted with the seriousness of purpose and lofty conception that distinguish this conductor's art.

The concert was opened with the overture to Beethoven's ballet Prometheus, played with clarity of tone and magisterial precision. Mme. Lehmann sang Dich, Teure Halle from Wagner's Tannhäuser with the orchestra, voicing Elisabeth's greeting to the hall of song with brilliant tone and jubilant accents. The preludes to Acts I and III of Verdi's La Traviata had as careful a presentation, with stressing of mood and exemplary fidelity to the score, as the more ponderable items on the list.

After the intermission, Toscanini gave a superb recreation of Wagner's Siegfried Idyll; on this ecstatic music he lavished a wealth of detail and superb sculpturing of phrase. The most impressive item was Mme. Lehmann's noble and dramatic voicing of the air, Abscheulicher, wo eilst du hin, from Beethoven's Fidelio. The soprano's mastery of its contrasted emotions and phenomenal technical difficulties, and the conductor's reading of Olympian serenity and dramatic force, combined to make this an interpretation of rare splendor. As a concluding number, the orchestra gave the scherzo from Mendelssohn's Midsummer Night's Dream music, which is one of Toscanini's brilliant virtuoso achievements. The applause from the studio audience was ovational and long-continued. A greeting by the conductor was read to the audience before the opening of the concert. R. K.

Club Items

Amphion Club Gives Second Concert

Elsie Rogers, president, and Harry Gilbert, conductor of the Amphion Club (a chorus of mixed voices), greeted a large subscription audience at the second concert, held at the Waldorf-Astoria, New York, on February 7. The women's chorus of thirty voices, and the men, twenty singers, sang separately and together. Lydia Summers, contralto (Atwater Kent prize winner), and Carroll Ault, baritone, offered operatic and other soli. Rafael Mertis was at the piano for his four enjoyable songs for contralto; his talent is expressive and his compositions brilliant. He also played effective piano soli.

Incidental soli were sung by the following club members: Genevieve Clark, Charles Firmbach and William Aubin. The choruses showed careful preparation and produced enjoyable effects, although too many of their numbers were of a serious nature. F. W.R.

* * *

National Opera Club

The February 8 program of the National Opera Club (Baroness von Klenner, president) in the Astor Gallery, New York, presented Nicola Thomas, violinist, Catharine Van Alstyne, soprano, and Philip Steele, baritone, together with Walter O. Robinson and Leonard Liebling as speakers on the subject of Opera in the Making. They were heard with every attention, Mr. Liebling mentioning the unintelligent attitude toward music of many Congressmen of note; the lack of any governmental subsidy, when even Cuba, Mexico and Russia give such aid, and incidents of amusing nature connected with eminent musicians. He sketched the course of procedure in stage productions, including his opera, The American Maid, for which Sousa wrote the music, and closed with reference to Mayor LaGuardia, who evinces real interest in music. F. W. R.

"A MUSICIAN OF EXCEPTIONAL GIFTS"

Morning Post—London

HAROLD

DAHLQUIST

NEW YORK RECITAL

TOWN HALL, FEB. 5

"UNUSUAL ARTISTIC TALENT EMPHASIZED IN NEW YORK RECITAL"

New York Evening Sun: Mr. Dahlquist made a pleasing impression here last season when he sang with skill a program of choice German lieder. His interpretations again showed a praiseworthy portrayal of moods. Schumann's "Dichterliebe" cycle is very rarely heard in its entirety. Mr. Dahlquist sang the lyrics without interruption. He was able to show in each song a fine sense of textual importance and exceptional musical intelligence. Each word or phrase received its full value and the musical outlines were well sustained.

New York American: Was well and deservedly received by a good-sized audience. His attractive voice and commendable method were ably illustrated.

New York Herald-Tribune: As before Mr. Dahlquist disclosed himself as a musicianly, earnest interpreter who brings unfailing taste and understanding to his conceptions.

New York World-Telegram: Mr. Dahlquist brought to his undertaking an earnestness and conscientiousness that were apparent at all times. That he had made a painstaking study of his material, poetically and musically, there could be no doubt. Moreover, in projecting his voice—an organ of strength and substance, he showed the discretion of a vocal artist fully aware of his means.

New York Times: His program consisted entirely of Lieder: Schubert's "Im Abendrot," "Die Sterne," "Nachtstück," "Das Lied im Grünen," and "Auflösung," Schumann's complete "Dichterliebe" cycle of sixteen songs and five songs of Wolf. This fine, deep draught from the well of German melodic genius Mr. Dahlquist set forth with an obvious sympathy. His enunciation was excellent. The modeling of his phrases in color and dynamics betokened the sensitive and thoughtful musician.

LONDON

Ernest Newman in Sunday Times: Mr. Dahlquist succeeded in holding our attention to the end of his difficult task by virtue of his thorough understanding of the songs and his ability to convey that meaning to his listeners. His rhythm was excellent; his sense of values of this was shown not only in his fine line drawing in each separate song but in the assured gradation of the curve of the cycle as a whole. Climaxes within the individual songs came at their proper places and were given their proper value; the subtler climaxes and recessions of the psychology of the cycle itself were also exactly right in timing and in force. The total result was an impressive performance of the exquisite work.

Morning Post: He is a musician of very exceptional gifts, quite clear as to what he wants and capable moreover of presenting a song whole.

Daily Telegraph: He was at his best in the Brahms four Serious Songs which gave his frank young manly voice full scope,—both the full voice and mezza voce were good.

The Times: A group of early German songs of the time of Bach were sung with long flexible phrasing: "Bist du bei mir" (Bach) and "Weinachtslied" showed command of tone ranging from a pleasant mezza voce in the first to a powerful but unforced climax in the second. In a second group of Schumann songs "Waldesgespräch" received a suitably dramatic treatment, and "Mondnacht" was a model of sostenuto singing.

Sunday Observer: He also sang with excellent grace J. S. Bach cantata No. 56 (for baritone, oboe and strings).

Morning Post: Here is a singer whose talent, natural endowment and present achievement encourage one to follow his career with assurance. Not only has he a voice of very sympathetic quality but he uses it with intelligence and good taste. This singer can give pleasure to musicians because he can be relied upon never to do an unmusicianly thing.

Daily Telegraph: A fine taste in the making of the program and a feeling for style and beauty in the interpretation of it.

The Times: Mr. Dahlquist was able to supply just what was needed in the Handel and Bach—a full round tone and broad phrasing. The singer's vocal ability and the extensive compass—two full octaves—were well shown.

Morning Post: It is always a pleasure to attend Mr. Dahlquist's recitals because of the excellence of the programmes and the musicianly and artistic quality of the performances.

The Era: Mr. Dahlquist is a distinguished Lieder singer.

The Era: What a joy it is to find a singer who is never satisfied with existing attainment.

●

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John Charles Thomas and Walter Gieseking Score Hits in San Francisco Recitals—Josef Lhevinne Acclaimed Soloist at Symphony Concert

SAN FRANCISCO, CAL.—With a program consisting of old airs, Lieder, French songs, popular English ballads and operatic arias, John Charles Thomas was heard here for the first time in several years in the Opera House. Thomas has one of the finest baritone voices now to be heard. It is sonorous in quality and admirably developed. He sings with the ease and skill of a veteran of the concert stage. His breath control, phrasing and diction in all languages are greatly to be admired. As an interpreter, Mr. Thomas has taste, intelligence, versatility and imagination. His old airs were beautifully sung; his French songs wholly satisfactory in style and repose and his lieder charged with poetic sentiment. His arias showed him to be a singer with a genuine leaning toward grand opera. Mr. Thomas' large audience expressed its pleasure in hearing him in no uncertain terms. He was presented here by Wilfrid L. Davis.

The Vienna Boys Choir gave two concerts in the Opera House under the management of Peter L. Conley. Upon each occasion the choir sang to a capacity audience which listened with delight to its exquisite singing of an interesting and diversified program.

PIANIST HAILED WITH ORCHESTRA

At the third Municipal Pop Concert of the San Francisco Symphony Orchestra (Bernardino Molinari, conducting), Josef Lhevinne, pianist, appeared as soloist in Beethoven's Emperor Concerto. Technically, Lhevinne knows no limitations. His tone is one of exceptional vitality and surpassing beauty. His mastery of all the intricacies of the instrument is complete. And back and beyond all this dexterity is the vitalizing spirit of a musician who not only knows but feels. The audience's (the largest to attend a symphony concert this season) applause and approval at the conclusion left no question as to the keen enjoyment the player had given. Mr. Lhevinne was recalled to the stage seven times. In order to satisfy his public, likewise allow the concert to continue, the prevailing "no encore" rule simply had to be broken. So, Lhevinne returned to the piano and in thrilling fashion played Chopin's etude in thirds. The second half of the program was given over to the playing of excerpts from the Wagnerian music-dramas.

Walter Gieseking was left in no doubt of his firmly entrenched position in the affections of the San Francisco musical public when he made his reappearance in recital in the Opera House as one of the feature attractions of the Wilfrid L. Davis Artists Series. There was a spontaneous demonstration when he first came on the stage and as the evening wore on the applause amounted to an ovation of a nature but infrequently witnessed in our concert halls. Such composers as Beethoven, Bach, Brahms, Liszt, Debussy and Ravel were presented on his program. Gieseking is indeed a magician of the keyboard. Always his singing tone, the lusciousness of his color, subdue and enchant. He is one of those rare artists who really make music on the piano, and this musicianship is no dry, academic matter, but a warm and living medium through which a poetic nature expresses itself.

C. H. A.

Brailowsky to Play in Mexico

Brailowsky, completing a tour of Italy, where he played in Trieste, Naples, Palermo and Rome, is to begin another tour of Mexico on April 15 and will fulfill twenty-five engagements in that country, the majority of them in Mexico City. Before embarking he tours France and Switzerland, where he has been booked to play in Charleville, Mulhouse, Strasbourg, Lille, Rouen, Nantes, Nice, Lyon, Marseilles, Toulon, Montpellier, Toulouse, Bordeaux, Geneva, Zürich, Basle, and Lausanne.

VIRGINIA PEMBERTON recently made her début with the San Carlo Opera Company in Baltimore, Md., as Micaela. She is scheduled soon to sing Nedda in Pagliacci with the same company. (Photo by White Studio.)

Baltimore Enjoys Fine Music by Distinguished Soloists and Ensembles

Edward Johnson and Walter Gieseking Soloists with Local Organization—Boston and National Orchestras Heard

BALTIMORE, MD.—With Edward Johnson, Metropolitan tenor, as the soloist, the recent concert of the Baltimore Symphony Orchestra reached the high water attendance mark for a number of seasons. Johnson sang a number of operatic arias in masterly style and it was with difficulty that the no encore rule of the orchestra was maintained, so great was the applause. Director George Siemonn offered an interesting program including first public performances in Baltimore of the following: Sicilienne from Pélleas and Melisande, by Fauré, Summer's End from the suite Evenings by Schmitt, and Gigue by Wormser. The previous concert in the local symphonic organization's series offered Walter Gieseking as soloist. Gieseking chose the Rachmaninoff concerto No. 2 in C. minor for his solo number and it was a notable performance. Included in the program was a first playing of Ariadne, a symphonic poem by Edmund Cooke, first violist of the orchestra.

A large audience greeted the Boston Symphony Orchestra in its second appearance of the local series. As always Serge Koussevitzky presented an interesting program. Arnold Schönberg's Verklärte Nacht formed the subject for the greatest amount of discussion. The new concertina of Edward Burlingame Hill, another contemporary composer, was interesting. This brief piece, which lasts about ten minutes, served to introduce Jesús Maria Sanromá, pianist, to Baltimore and his playing left one eager to hear more of him.

SAN CARLO OPERA ATTRACTS

The San Carlo Opera Company presented four performances in a manner that needed no apology from any standpoint, especially when the popular scale of prices is taken into consideration. Unfortunately, however, the requisite ballyhooing had not been successfully put over on the daily press and the San Carlo folks did not have a profitable visit.

Singing the rôle of Baldassare in the Baltimore Civic Opera Company's presentation of Donizetti's La Favorite, Robert Jachens showed not only an excellent and well-trained voice but a degree of acting ability not usually found in singers. Mr. Jachens carried off the "show." Eugene Martinet was in charge of the performance and also conducted the orchestra.

Rose Bampton, Metropolitan Opera contralto, was the soloist at the recent concert of the National Symphony Orchestra here. Miss Bampton displayed a voice of unusual attractiveness, and Hans Kindler and his men played in a manner to win them additional followers.

Shan-Kar and his company of Hindu dancers brought a bit of India to the stage in their recital here and provided a highly enthusiastic audience with an unusual and delightful entertainment.

OTHER MUSICAL EVENTS

Choosing the first Methodist Episcopal Church, instead of the Lyric as usual, the Westminster Choir sang before an audience that filled the large religious edifice. This superb organization of singers gave a fine program under the direction of John Finley Williamson.

George Bolek, pianist, and Elizabeth Bolek, soprano, appeared in their first joint recital since becoming members of Baltimore's music colony several years ago. Both have made a place for themselves in this city, and the recital was attended by a large and enthusiastic audience.

The Treble Clef Club, a singing organization that has long done excellent work here, recently presented a fine concert under the direction of Herbert J. Austin.

Chamber music recitals by the Musical Art Quartet and the Budapest String Quartet offered delightful evenings for two large and discriminating audiences.

Frank Gittelson, of the Peabody Conservatory faculty, and concertmaster of the National Symphony Orchestra, gave his annual recital in the Peabody series and attracted his usual large number of followers. E. D.

Emy-Lou Biedenharn to Make American Debut

Emy-Lou Biedenharn, mezzo-soprano, has recently returned from Europe where she appeared in recital in Berlin, Dresden and Hamburg. This American singer will make her American début in Town Hall, New York, on March 27 assisted by Coenraad V. Bos. Miss Biedenharn was born and brought up in Louisiana and later went to Boston to continue her studies and then to Europe. She is a linguist and is fitted for oratorio and recital work.

N. Y. Madrigal Society Offers Presentations to Artists

The New York Madrigal Society, founded in 1920 by Marguerite Potter, is instituting a series of musical teas in the Gothic Rooms of the Great Northern Hotel, New York. Young artists (singers, instrumentalists and dancers) desiring presentation should apply to the secretary, Steinway Hall, New York, for auditions.

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Thomson-Stein Opera in Hartford Premiere

(*Continued from page 5*)

A particularly striking quotation occurs toward the end of the libretto:

"Let Lucy Lily let Lucy Lily
Lily Lily Lily Lily let Lily Lucy Lucy
Let Lily. Let Lucy Lily."

These quotations, it should be made clear, are not exceptional. They represent the general style of the libretto. Even the stage directions are couched in similar language. To attempt to interpret them is to enter at once on controversial ground. The Stein devotees, no doubt, have a suitable explanation. This writer, however, can merely convey his own impression. For the purpose of this review, I shall assume that the libretto is intentionally nonsense, so far as any specific word sequences are concerned, but that the vague subject-matter of the opera is some Spanish saints in whom Miss Stein has been interested.

Novel Story and Settings

My interpretation is, I believe, partly official. Thomson, in interviews with others as well as me, has said that the "story" was partly suggested by him to Miss Stein; that she, in writing the words, sought to make rhythmic and sonorous word groups, rather than a plot or scenario; and that the latter fact was the principal influence not only on Thomson, in writing his score, but also on the manner of the operatic production.

Four Saints in Three Acts has actually more than thirty saints, and four acts and a prologue. The acts are summarized as follows:

Prelude—A Narrative of Prepare for Saints.

Act I—Avila: St. Teresa half indoors and half out of doors.

Act II—Might it be mountains if it were not Barcelona.

Act III—Barcelona: St. Ignatius and One of Two literally.

Act IV—The Saints and Sisters reassembled and reënacting why they went away to stay.

This leaves one approximately where one was before, except that it is reasonably clear the play concerns saints, and takes place in Spain. Any more than this I could not gather from the performance. The introduction of America, indeed, caused doubts, until it was explained to me that it was intended thus to allude to the "go-getter" characteristics of Saint Teresa.

The principal character is St. Teresa, who is played by two singers, usually on the stage at the same time. The explanation is not anything so complicated as dual personality; it is that Thomson believed he had given Saint Teresa too much for one person to sing comfortably. In addition to the other saints and characters there are a *compere* and *commere*, who serve as narrators, commentators and metaphorical scene-shifters.

For the stage directions are spoken and sung as well as the libretto proper. The ingenious production has no scenic sets. The "scenery" is for the most part of cellophane, and is strictly atmospheric in suggestion. Lighting is changed to heighten suggestion. The characters seem to be speaking and singing neither to one another nor to the audience, as a rule, but to themselves. At the same time, there was at the actual performance frequently a quality of intense dramatic excitement. It should be said, in praise of the extraordinarily able cast, that no matter how superficially ludicrous the lines, which set the audience often into gales of laughter, the players maintained the utmost seriousness of attitude.

Music to Harmonize

The music, under the circumstances, seemed to me admirably adapted to the libretto and production as a whole. Much of the music was absurdly banal—and served its purpose accordingly. Much of it had a religious character, emphasized by the almost continuous employment of a piano-accordeon in the orchestra. (The composer insisted, however, that he also employed the accordeon because he likes its peculiar sonority in the orchestra.) There is an almost constant flow of melody—how good or how bad it is for each listener to decide for himself. The usual dramatic and atmospheric effects are noticeable in this score because of their absence. Similarly, I agree with Thomson's implied statement—that the lack of the expected dissonance is the most striking characteristic of the score. The orchestration, by the way, seems to me particularly skillful; the writing for the voices similarly happy.

This is not important music, but it was clearly not meant to be, any more than the text is important in the usual sense. But the score helps out the text, and vice versa; this is important. The various elements of the production reinforce both, so that the "show" leaves an extraordinarily unified impression. For this, Mr. Thomson, who interested himself in everything, must receive the greatest credit. But one must include references to the first-rate musical direction of Alexander Smallens, the ingenious scenery and costumes of Florine Stettheimer, the stylized but exactly appropriate staging and choreography of Frederick Ashton, and the general supervision of John Houseman.

The opera, which was sold out for five performances in Hartford, will open a two weeks' engagement at the Hudson Theatre, New York, on February 20.

Russian Company Gives Novelties

(*Continued from page 5*)

The Art of Musical Russia, Inc., opened the second week of its Russian opera season at the Casino Theatre on February 5 with a third presentation of Boris Godounoff by Moussorgsky. The performance was given with the same cast as before, with the exception of the rôle of Boris, which on this occasion was assumed by Nicholas Karlash instead of Max Panteleieff. Mr. Karlash, who began his career in Kiev, sang his part efficiently, although his abilities did not at all times measure up to requirements in the second act when Boris is portrayed as a haunted and remorseful figure. Eugene Plotnikoff again conducted and the balance of the singers were as meritorious vocally and dramatically as previously.

Coq d'Or Repeated

Rimsky-Korsakoff's colorful allegory, with its satirical text and appealing melody, was repeated on Tuesday evening. The cast had one major change. Marguerite Hawkins, American soprano, appearing for the first time as the Queen, gave a creditable vocal version of this exacting rôle and acted it with grace and coquetry. The cast was otherwise the same as at the first performance and included Max Panteleieff as the King; Dimitri Criona, Prince Guidon; Alexis Tcherkassky, Prince Afron; Vladimir Deloff, General Polkan; Vechislav Mamonoff, the Astrologer; Esther Rosoff, Voice of the Golden Cock, and Nadine Fedora, Amelfa. Eugene Plotnikoff conducted.

Tschaikowsky's Mazeppa Heard

Tschaikowsky's little-known opera, Mazeppa, based on Pushkin's epic, Pultava, was performed as the sixth work in the repertoire of the Russian Opera Company on February 12. The opera was given in conjunction with the Ukrainian Art Theatre, which had staged it in New York a year ago, and was sung in Ukrainian. The principal artists included Alexis Tcherkassky in the title rôle, Michael Schvetz as Kotchubey; Lola Monti-Gorsey as the heroine Motrya, and Elena Bussinger as Lubov. The pleasing melodic character of this folk opera was effectively brought forth in the competent orchestral reading of Paul Ouglitzky, and the singers' work was warmly received by the audience.

N. Lindsay Norden Lectures on Applied Natural Harmony

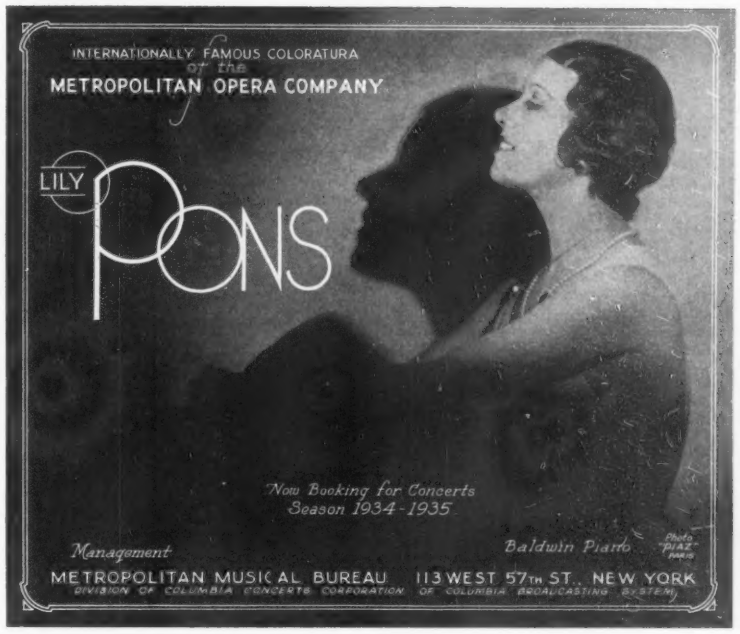
N. Lindsay Norden gave a lecture on Applied Natural Harmony on February 7 at the Union Theological Seminary, New York. This is a subject which Mr. Norden is teaching at the Westminster Choir School in Princeton, N. J., where its immediate purpose is to give prospective choir masters and ministers of music the harmonic background necessary to train an *a cappella* chorus.

Mr. Norden bases all good unaccompanied singing on true or "just" intonation, as opposed to the tempered intonation of the piano church music of Palestrina and others, com- or organ. He pointed out that the early posed before the keyboard tuning came into being, is excellent if produced vocally; on the piano the effect is not so happy. This is brought about, he explained, by the inaccurate intervals of the piano which were evolved to facilitate modulation. Mr. Norden illustrated mathematically the errors into which theory based on the piano temperament must fall, and the subsequent bewilderment of a chorus trained to these faulty intervals when the piano accompaniment is withdrawn. Satisfactory *a cappella* effects, he maintained, such as those which distinguish Russian choirs and some Negro organizations, are obtainable only when the laws of just intonation are observed. Concrete illustrations of his theories were given by Mr. Norden on a small organ, tuned in accordance with the principles propounded.

Mr. Norden also mentioned the theory held by some musicologists that the medium of creation in the current idiom of tempered intonation has been exhausted, and that the art of the future must return to the sharper differentiation and more keenly calculated values of just temperament. M. L. S.

Sir Henry Wood Sails

Sir Henry Wood has sailed on the SS. Manhattan for London after a brief visit to America, during which he conducted three concerts with the Boston Symphony Orchestra in Boston and in Providence, and one of the Cadillac broadcasts in New York on January 28. He will return next season to spend at least a month here and to be heard as guest conductor with several principal orchestras.



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London Applauds Visiting Conductors

(Continued from page 5)

of delicacy which lost much of its beauty in the vast spaces of the Albert Hall.

Both Furtwängler and Walter conducted Beethoven's seventh within a few days of each other; neither, curiously enough, was at his best in this almost too hackneyed favorite; yet Walter, as it happened, brought off its very German poignancy better than his Aryan rival. But he reached highest perfection (with a strange orchestra, too) in Beethoven's Pastoral Symphony. Time was when the fifth symphony counted as the most popular, then the seventh, and now the sixth is coming into its own. Are these fortuitous waves of public taste, or was it necessary for the polished craftsmanship of modern orchestras to reveal the filigree beauties of the sixth to our ears? Personally I can imagine no greater pleasure than this naïvely candid revelation of Beethoven the nature lover, as played by Walter and London's Philharmonic.

Walter, by the way, also conducted a beautiful broadcast performance of Bruckner's fifth symhony, and he is also leading the B. B. C. Orchestra in a public concert tomorrow—too late for inclusion in this review.

"Aller guten Dinge sind drei"—so German conductor No. 3, in the person of Hans Weisbach (Aryan on all four cylinders) came from Leipsic to conduct the London Symphony Orchestra in a second performance of Bach's monumental Kunst der Fuge in the late Wolfgang Graeser's arrangement. This interesting work drew a goodly house and the orchestral movements were as impressive as ever. The movements which are played on the harpsichord or organ have rather the effect of *lacunae* to the ordinary listener; and future interpreters may find a less sanctimonious solution for the finale than the playing of the chorale prelude (Before Thy Throne I Stand, O Lord) on the organ. Weisbach's conducting is authoritative; one would like to hear him in the regular repertoire.

Neo-Russian Novelties

From Nazi Germany to Soviet Russia: what a blessing it is to live in a neutral country these days! The B. B. C. Orchestra, in its latest contemporary concert, gave us a glimpse of what orchestral composers are doing beyond the Dnieper. Miaskovsky's seventh symphony, composed in 1922, carries on the Tschaikowsky - Scriabin - Rachmaninoff line with great competence and virtuosity; but it is comforting to learn that the influence of this professor of passion and Muscovite despair does not preclude the cropping up of more vital youngsters like Shostakovitch, whose opera on the subject of Gogol's The Nose makes the deviltries of Hindemith, Stravinsky and Prokofieff sound tame by comparison. Given strong eardrums, any musical Bolshevik should get a kick out of the orchestral suite from this opera (comprising overture, entr'acte, the valet's song and a galop) which concluded this concert. As an essay in the grotesque, Shostakovitch's piece is altogether remarkable; but one would like to hear this twenty-seven-year-old composer in a more serious mood.

What Shostakovitch does with Gogol, Prokofieff has done with Dostoievsky and we were given a symphonic suite from his recent opera, The Gambler. In these "four portraits and a dénouement" Prokofieff seems to try to do with violence what he used to do with his wit. But, after all, it is stage music and perhaps one ought to see the opera. Nicolai Malko of Leningrad conducted wih authority and finesse.

There has been a good deal besides in the way of novelty. At a concert of the Contemporary Music Centre, two Germans, Hans Brehme and Ernst Lothar von Knorr, were shown in parallel attempts to raise the saxophone to sonata rank. The attempt was interesting but the result dull. The seven settings of Joyce poems by E. J. Moeran, excellently sung by Mark Raphael, heard once before, proved worth listening to again.

A New Hindemith Trio

That Germans of pure and mixed race can still play harmoniously together was proved by a broadcast concert of the Goldberg-Hindemith-Feuermann Trio, who brought us a new string trio by Paul Hindemith, the middle-man of this excellent combination. (Goldberg is the concertmaster of the Berlin Philharmonic and Emanuel Feuermann indubitably Germany's finest cellist). The new Hindemith opus is as brisk as its predecessors, with a quite poetic slow movement and a triad at the end of each of the final cadences. Depth is not Hindemith's outstanding quality (as yet) but, that being said, the work stands high in creative quality. By way of a pseudo-novelty the Trio also played an early Schubert string trio in B flat (like its greater companion for piano and strings).

Another trio, the Trio Italiano (Casella, Poltronieri, Bonucci) playing to the Unseen Audience brought out a pseudo-novelty, a Sonata a tre from Bach's Musikalisches Opfer in which Casella has interpreted the figured bass in accordance with Einsteinian mathematics. The result was piquant but to modern ears not as inappropriate as the voluptuous Bach orchestrations that have become the fashion these days.

A new series of chamber concerts has been organized under the auspices of the Royal Philharmonic Society (flourishing as it has not flourished for years) and at the first of these concerts we heard a new violin and piano sonata by Frank Bridge. The work, closely knit and harmonically interesting, was beautifully played by Antonio Brosa and Harold Samuel. Completing the list of recent novelties the Stratton String Quartet did a quartet by the Brazilian composer Villa-Lobos which pays heavy tribute to French impressionism, but is not without surprises. It suffers from a rather ineptly orchestral style, but its ideas are clever and fresh.

Galli-Curci in a London Fog

Believe it or not, a London fog prevented this reviewer and many other people from reaching Albert Hall for Galli-Curci's concert. The hall was neary empty at the start (so I am told) and nearly full at the end of the concert. Whereupon the concert got going once more—encore after encore being demanded through the fog, which also filled the hall. Albert Hall in a fog is a unique London sight: lights are so dim as to suggest vastest distances and the singer is perceived like a phantom at the horizon's end.) Judging from press reports the diva's success was nevertheless sensational. Galli-Curci is known here through her phonograph records (except for one previous visit) and people want to hear the records come to life. Non so più, Gia la luna and all the rest came ringing out, rich and clear as ever. The audience went wild and got all it asked for, down to Home Sweet Home with Amelita at the piano.

At the other end of the feminine scale, Marguerite d'Alvarez, born in Peru, sang to a popular Queen's Hall audience (popular prices as an experiment), everything from Carmen to Negro spirituals, with Ivor Newton at the piano. Here too encores were the order of the day.

Rosenthal Brings a Novelty

Novelties in piano recitals are rare, and especially in the recitals of veterans. But Moriz Rosenthal at seventy-five is younger than many a man at half his age. At his Wigmore Hall recital last week he gave us a new Szymanowski—a set of variations in B flat minor. True, it is romantic and not more "modern" than Brahms, but not wholly unoriginal for all that. Rosenthal's own Carneval de Vienne, a new paraphrase on waltzes by Johann Stauss, made a brilliant close to a brilliant recital.

Lili Krauss, also Viennese, effected her initial London bow with Beethoven and Mozart. A pupil of Artur Schnabel, she carries on her master's tradition of artistic integrity. Her playing of Beethoven's op. 109 had moments of great beauty and a remarkable grasp of subject matter, though her nimble fingers still occasionally outrun her discretion. Mozart's Variations on Unser dummer Pöbel Meint, full of charm and esprit, displayed a delightful crispness of articulation and superb "fingers." An engaging personality, Miss Krauss already a frequent concertizer on the continent, should go far.

Simon Barer, Russian virtuoso hitherto unknown here, gave London a taste of piano playing in the grand manner, in two recitals last week which have resulted in his engagement for an English tour. Barer's keyboard technic is phenomenal. In Liszt's B minor sonata, Chopin's A flat ballade, Scriabin etudes and various pyrotechnical vehicles of Liszt, Blumenfeld (left-hand etudes) *et al.*, he offered an exhibition of bravura reminiscent of the heroic keyboard days. Barer is what managers mean when they say "great."

Guy Maier for Juilliard Summer Faculty

George A. Wedge, director of the Juilliard Summer School, New York, in announcing plans for the third season of the school, beginning July 9 and continuing for six weeks, features courses for the benefit of teachers of music throughout the country who wish to keep in touch with recent methods of pedagogy.

Guy Maier, pianist, has been added to the faculty to give piano instruction. A class in two-piano work will be organized by Mr. Maier.

The school this summer is offering a class in methods of piano teaching to be conducted by Mr. Maier. This class has been designed for private teachers of the piano who may not be affiliated with schools, and for those whose classes include beginners of all ages as well as advanced students. The course covers methods of presentation of subject matter. Special attention is to be given to the type of literature used to teach and interest young students. Emphasis will also be placed on neglected points in piano technic, such as chord playing, tone-technic and octaves.

Abel Decaux Receives French Decoration

ROCHESTER, N. Y.—Tribute was paid to a faculty member of the Eastman School of Music on February 3 when Abel Decaux, professor of organ at the Eastman School of Music, was informed by Andre Laboulaye, French Ambassador to the United States, that he had been awarded the cross of the French Legion of Honor for his services in the music world.

Mr. Decaux has been professor of organ in the Eastman School since 1923. Previous to that time he was for twenty-six years, professor of organ at the Schola Cantorum in Paris. He was born in Ouffay, France, and graduated from the Conservatoire de Paris in 1895. He was also a pupil of Widor and Guilmant in Paris. For twenty-four years he served as the organist at the National Basilic of the Sacred Heart of Montmartre, Paris. He is a member of the Association des Organistes et Maitres de Chapelle, and has served on the jury for the organ department at the Conservatory of Paris. He is also a member of the American Guild of Organists.

Several of Mr. Decaux' composition have been extensively played, particularly his Suite of Nocturnes for the piano, and his Piece for Organ.

Winslow Cheney Reëngaged for Third All-Bach Program in Baltimore

Winslow Cheney, American concert organist, who has returned from concert appearances with all-Bach programs in France and England, has been reengaged to play his third all-Bach recital in Baltimore on February 28. The recital is sponsored by the Chesapeake Chapter of the American Guild of Organists, and takes place in Emmanuel Episcopal Church.

Previous appearances by Mr. Cheney in Baltimore were made in 1930 and 1931, before he left for Europe. Both programs were made up entirely from the works of Bach, one taking place at Emmanuel Church and one at the Peabody Conservatory, the latter under the auspices of the Maryland State Council of the National Association of Organists.

Mr. Cheney's coming program includes the prelude and fugue in G; two choral preludes on Nun komm' der Heiden Heiland (Nos. 9 and 11 from the "Eighteen Great" chorales); sonata No. 2 in C minor; concerto No. 1 in G; two short choral preludes; toccata, adagio and fugue in C.

Ship Passengers Hear Marie Powers

Marie Powers, contralto, who sailed for Europe recently on the SS. President Roosevelt, was heard in concert during the voyage.

Columbia Opera Company Appears in Allentown

Vera Weikel, Local Artist, Appears as Gilda in Rigoletto

ALLENTOWN, PA.—The Columbia Opera Company (Armand Bagarozy, general director), gave a performance of Verdi's Rigoletto here recently. The production had an added local interest in that Vera Weikel, an Allentown girl, made her début in the rôle of Gilda. The other parts fell to Fernando Bertini as the Duke, Rocco Pandiscio in the title character, Imerio Ferrari as Sparafucile and Lea Leuzzi, Maddalena. Completing the cast were Celia Schiffrin, Paul Farber, Arturo Massini, C. Manchi and Allessandro Angelucci. The conductor was Edward Lebegott, and there was an orchestra and chorus. Mr. Ferrari is Miss Weikel's teacher.

The evening was decidedly Miss Weikel's. Singing with fresh, clear tone and negotiating skillfully the demands of the rôle, she won salvos of applause and many curtain calls. Success also attended the other principals, and a balanced, smoothly running dramatic sequence was directed by Mr. Lebegott. There was an audience of more than 700.

According to announcement by Mr. Bagarozy, Miss Weikel is to continue with the company, appearing in Rigoletto and other operas for the organization's current tour, which includes Reading and Harrisburg, Pa., and the Southern states. R. B.

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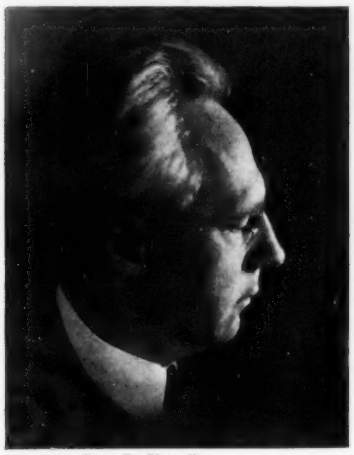
Kortschak to Play New Violin Concerto by Smith

The new violin concerto by David Stanley Smith will have its first performance tomorrow (February 18) at a concert of the New Haven (Conn.) Symphony Orchestra, with Hugo Kortschak as soloist and Mr. Smith



(Photo by Clara E. Sipprell)
HUGO KORTSCHAK

conducting. On February 1 Mr. Kortschak gave a recital at Synagogue Hall, New Haven. The Franck sonata, Bach's G minor sonata for violin alone, Mr. Smith's set of three pieces for violin and piano entitled Scenes from Tragedy, and the Mozart concerto in E flat made up the program. During the coming summer Mr. Kortschak will teach at Cummington, Mass., in the Berkshire Hills, as he has done for several years.

New York Concerts

(*Continued from page* 10)

York at Town Hall on this Sabbath afternoon, and delighted a large parterre of discriminative piano lovers, with a program of tastefully chosen and beautifully played ensemble numbers.

As a beginning there was Bach with two choral preludes, In Thee Is Gladness, and Jesu, My Heart's Joy; arranged respectively by Harold Samuel and Elsie Horne. The examples were performed devotionally and with fine magisterial calm, clarity, and authority.

An old sonata, in B major, by Clementi, made a welcome reappearance, and charmed not only because of its inherent worth, but also by virtue of the transparent articulation, crisp touch, and rippling passage playing on the part of the two interpreting artists.

Debussy's two pieces, En Blanc et Noir and his Fêtes (arr. by Ravel) had shimmering tone quality, sensitive characterization, and irresistibly brilliant execution.

Some English music came next, sympathetically proclaimed, and consisted of William Walton's waltz from Facade; Arnold Bax's Red Autumn; and Lennox Berkeley's Polka.

As a closing climax the eventful concert offered a rhythmically propulsive and generally dashing hearing of the Rackoczy March by Berlioz-Hutcheson. Salvos of applause throughout the recital rewarded the deeply musical and pianistically masterful couple, and in return they gratified the auditors with several repetitions and encores.

Marcel Grandjany A matinee recital in Steinway Hall re-introduced Marcel Grandjany, French harpist, recently returned to this country for a tour. In an attractive program compounded of modern and classic music for his instrument, M. Grandjany demonstrated his distinguished technical mastery and variety of tone color and expression. Outstanding among the works heard were a concerto in B flat by Handel, transcribed for harp alone and with a cadenza written by the performer, and an adagio originally composed for the harp by C. P. E. Bach, which exists only in manuscript. Grandjany was represented by three original works, Rhapsodie, Souvenirs, and Fairy Tales, in the Impressionistic style, and by arrangements of numbers by Respighi and Nin. Other music which served to display his tasteful musicianship was by Roger-Ducasse, Rameau-Renié, Tournier, Renié and Gretchaninoff. The audience was warmly appreciative and recalled the artist repeatedly.

New York Philharmonic The chief item on the New York Philharmonic's program of Sunday was the appearance of Vladimir Horowitz in Brahms' second piano concerto. The other numbers had all had recent hearing. Hans Lange was at the baton.

Mr. Horowitz brought the full force of his notable artistry to bear upon the measures of the Brahms score. The music furnishes ample exposition for gifts of vital and comprehensive musicality, and the Russian pianist neglected no nuance, overlooked no contrast in dynamics, but projected the noble sequence in worthy fashion. He had a superb collaborator in Mr. Lange, who modulated and controlled the orchestral element with exemplary discretion. The *andante* movement served to exhibit both the soloist and the orchestra at their best, the introspective nature of the passage brought out with sensitive care, and the lovely effects of contemplation carried with consummate skill and expression. The swifter intervals in the work were governed by the appropriate dynamics and tempo, and the whole projection bore the stamp of a musical personality of power, tenderness and all-embracing technical resources. The audience applauded with fervor, recalling Horowitz again and again.

Other Concerts

Regina Glankoff, lyric soprano, and Miirha Alhambra, pianist, Roerich Museum, February 9, evening.

Harry Neidell, violinist, Barbizon, February 11, afternoon.

Reuter to Appear with University Orchestra

At its May Concert the University of Chicago Symphony Orchestra, under Carl Bricken's direction, will have as soloist the pianist, Rudolph Reuter, who is to play the Schumann concerto. This will be Mr. Reuter's fourth appearance in concert at the university.

CONSERVATORIES and SCHOOLS

Mills College Summer Session Plans Announced

The Mills College Summer Session of Music opens this year on June 18 and continues for six weeks. The college, which is near Oakland, Cal., has enlisted for the summer season a group of composers, concert artists, instructors and professors from music centres here and abroad.

Sigismond Stojowski comes from Poland, Paris and New York to hold a master class in piano. From Brussels and their yearly tour in Europe and South America come the four members of the Pro Arte String Quartet: Alphonse Onnou, Robert Maas, Laurent Halleux and Germain Prevost. All four will teach in the summer session, giving both individual and ensemble instruction, and they will also offer their usual series of twelve concerts in the hall for chamber music on the Mills College campus. This is the ensemble's third consecutive season at the Western college.

For a second season on this summer faculty, Henry Cowell returns to his native California. This year he is to present a series of eighteen lectures on Contemporary Music, following the series on World Music which he gave last year. Mr. Cowell is active in the field of international and contemporary music, among his offices and duties being the directorship of the New Music Society of San Francisco; the directorship of the Pan-American Association of Composers; the directorship of musical activities at the New School for Social Research in New York City; and the function of serving as American commissioner for International Exchange Concerts, under the International Exchange Concerts Association of Vienna. In his recent extended tenure of a Guggenheim Fellowship at Berlin, he made a thorough study of primitive and world music, using the 22,000 rare records in the University of Berlin archives as a basis for his analysis.

As professor of musical pedagogy, Frederic P. Hart of Sarah Lawrence College and the Diller-Quaile School of Music, New York, comes to Mills this summer for the first time in an official capacity. Resident members of the summer staff include Dean Luther Brusie Marchant, of the School of Music at Mills, who, in addition to his administrative duties will teach voice; Prof. Domenico Brescia, of the Conservatory of Bologna, whose teaching experience in the field of harmony and counterpoint has led him in the past to Ecuador and Chile, as well as Europe and the United States; and Albert Elkus, composer, lecturer, and master of piano repertoire, known to musical circles in the San Francisco Bay region.

Connected with the summer session of music is a summer session of modern dance, with Hanya Holm, director of the New York Wigman School of the Dance, as visiting instructor. Other departments of the summer sessions, which centre about the fine arts and languages, interpreted from the international point of view, are French, art, and creative writing. Mills College in the summer is open to both men and women.

Studio Notes

ESTELLE LIEBLING

Amy Goldsmith, coloratura soprano, appeared on the Karo Syrup Hour over WEAF, February 4; Sue Read, personality singer, on John Martin's program over WEAF, February 5, also on the Morning Parade on February 12. Dorothy Miller, soprano, sang for the Morning Parade, WEAF, February 1 and on the Revolving Stage over the same station, February 5. She also sings regularly on the Karo Syrup Hour every Sunday. Celia Branz, contralto, is featured in Two Seats in the Balcony, WEAF, every Wednesday; Mina Hager, soprano, with Wallenstein's Sinfonietta, WOR, on Mondays. Verna Osborne is heard over WOR in Footlight Echoes, Cathedral Hour and Moonbeams. Helena Lanvin, contralto, sings weekly over WEVD. Dorothy Miller and Garfield Swift appear in Two Hearts in Three-Quarter Time, WOR, on Wednesday evenings. All are from the New York studio of Estelle Liebling.

LA FORGE-BERÚMEN

The La Forge-Berúmen musicale heard over the Columbia network on February 7, presented Marie Mulcahy, soprano, Evelyn White, pianist, and Frank La Forge, composer-pianist. Miss Mulcahy revealed beautiful and fluent tone. Miss Mulcahy is a pupil of Mr. La Forge, who accompanied her with his accustomed skill. Miss White played two groups with a variety of tonal color, smooth technic and responsiveness of mood. D.

The weekly La Forge-Brúmen program over the Columbia Broadcasting System on January 31, presented Catherine Dungan, soprano, Elizabeth Harmeling, pianist, and Frank La Forge, composer-pianist. Miss Dungan was heard in two groups using her rich voice with musicianly skill, and Mr. La Forge's accompaniments had tonal finesse. Miss Harmeling played two groups of soli, revealing technical agility and a colorful tone. These young artists are recent additions to the roster of La Forge-Berúmen artists.

KATE S. CHITTENDEN

The Kate S. Chittenden studio, New York, was the scene on February 9 of an evening of music performed by the Gotham Trio, consisting of Hugo Fiorato, Paul Debourg and Florence Hubbart. They coöperated in playing the trio, op. 27, by Schytte, Beethoven's trio in B flat (opus posthumous) and Schumann's trio, op. 63. The young people performed brilliantly. The two string players are under twenty years of age, but perform with mature tone and expression. F. W. R.

FRANCES HALL AND RUDOLPH GRUEN

Piano pupils of Frances Hall and Rudolph Gruen gave a recital on February 1, at the Hall-Gruen studio in New York. Compositions of Bach, Bach-Bauer, P. E. Bach, Beethoven, Chopin, Debussy, Franck, Poulenc and Falla were played. Those appearing were Frances Leibowitz, Sylvia Schuster, Ida Glass, Leah Shaw, Edith Meenan, Leander Dell'Anno, Marian Mossman, Nettie Buch, Sophie Vosk and H. Kurz Weil.

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W. G. N. Chicago Tribune

Pauline Pierce, Winner of Many Vocal Competitions

Pauline Pierce, mezzo-soprano, was born in Shiloh Valley, a village in southern Illinois, and it was in this district that she received her academic education. In 1924 she entered her first contest for instruction in voice at an interscholastic meet of the schools of southern Illinois in which she

PAULINE PIERCE

was awarded third prize. Immediately following this Miss Pierce began her voice study with Mrs. R. H. McDow of Alton, Ill., with whom she worked for a year. The next year she continued her voice study at the Illinois Woman's College under Alice Moncrieff, concert contralto, through a scholarship she had won in a contest at the college. Miss Pierce entered the interscholastic meet again in 1925 and won the first prize. In 1926, unable to return to college, she went to St. Louis, Mo., where she pursued her music study with Eugenia Getner. During the years when she was in St. Louis, Miss Pierce was the soloist at the Westminster Presbyterian Church and became known for her concerts over Station KWK. She was also actively engaged singing at the Missouri Athletic Club, the Elks Club and the Tennessee Club. Her appearances at the Missouri Theatre in St. Louis brought her further recognition.

In 1928 Miss Pierce won the Atwater-Kent Radio Audition Contest for the St. Louis district. Illness forced her to discontinue her voice study for a while but the following year she resumed her activities in concert and radio work. At this time she appeared as guest soloist with the St. Louis Philharmonic Orchestra, with Frank Gecks conducting. In 1930 the nationwide contest held by the Juilliard Musical Foundation in New York prompted Miss Pierce to come East. She won one of the fellowships in voice there and continued her vocal study with Mme. Anna Schoen-Rene at the school.

During her stay in the East Miss Pierce has been engaged as soloist at churches in New York and New Jersey, specializing in oratorio. For the past two and one-half years she has been a member of the double quartet of the Fifth Avenue Presbyterian Church. Miss Pierce has had parts in several of the operas given at the Juilliard School. She sang the rôle of Zita in Puccini's Gianni Schicchi when the opera was presented as one of the opening week features at the dedication of the new N. B. C. studios at Radio City. Last fall Miss Pierce was the winner of the MacDowell Club Young Artists Contest for Singers, the award being the début concert she sang at the club on January 21.

Next month she is to appear as one of the soloists at the opera concert to be given at the Juilliard School Concert Hall. In April she will sing the rôle of Echo in Strauss's Ariadne auf Naxos, also at the Juilliard School. In May Miss Pierce sings in Bach's St. Matthew Passion, to be presented by the same institution.

Clarence Dickinsons Honored in Flushing, N. Y.

On January 28 an evening of music by Clarence Dickinson, Mus. Doc., was presented as a tribute to him and Mrs. Dickinson, "in recognition of their superior contribution to the cause of music and art," by Luis H. Sanford, A.A.G.O., M.S.M., organist and choirmaster of the Reformed Church, Flushing, N. Y. Mr. Sanford was a pupil of Dr. Dickinson, and was for four years associated with him at Union Theological Seminary, New York. Guests at the service, beside the Dickinsons, were members of the American Guild of Organists and of the National Association of Organists.

Mr. Sanford played Dickinson's Storm King Symphony, written for the dedication of the new organ in the Brick Presbyterian Church, New York, in 1919. Outstanding among the choral numbers were Soft Are the Dews, and Helen Dickinson's Shadows of Evening, sung by the enlarged choir of thirty-five singers. Incidental soli were by Grace K. Sanford, Marion Beaumont, Jean Borloz and Willard H. VanWoert. Prior to studying with Dr. Dickinson, Mr. Sanford held music scholarships in Chicago, followed by study in the Juilliard Graduate School.

F. W. R.

Boston Symphony to Play Berezowsky Work

Nicolai Berezowsky, composer and violinist, will have his second symphony performed by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky on February 16 and 17, in Boston. It will be heard in New York City in March.

During the past four years one or more of Berezowsky's compositions have been played every season by the Boston Symphony Orchestra. His works have also been performed by the Philharmonic Symphony Orchestra in New York, by the League of Composers, and the Juilliard Graduate School orchestra.

While in Germany three years ago, Mr. Berezowsky was invited by Fritz Busch to conduct the Dresden Philharmonic Symphony Orchestra. At this concert Carl Flesch was the soloist and played Berezowsky's violin concerto, op. 14, with the orchestra.

Berezowsky was born in Russia and made his début there as a violinist at the age of twelve. His later musical development in America, however, turned him more towards the field of composition. He held a double fellowship at the Juilliard Graduate School for four years, studying composition with Rubin Goldmark and violin with Paul Kochanski.

Current Itinerary of Maier and Pattison

Following the recent appearance at the White House of Guy Maier and Lee Pattison, Mr. and Mrs. Pattison remained for several days as house guests of the President and Mrs. Roosevelt.

In addition to a large number of joint recitals, both Mr. Maier and Mr. Pattison have been making solo appearances this season. Mr. Pattison's present recital engagements have taken him to the South and Mr. Maier's to New England. They will again join forces at the Brooklyn (N. Y.) Academy of Music on February 25.

Mr. Maier recently gave ten Musical Journey concerts in Buffalo, N. Y., and the vicinity with the coöperation of the Juilliard School of Music and the Buffalo Musical Foundation.

Edna Turner Bradfield Conducts Student Orchestra Program

The Chamber of Commerce of Wilmington, Del., recently sponsored a concert by members of the Student Orchestras, Inc., of Wilmington, of which Edna Turner Bradfield is the conductor. The program comprised a theme with variations from Haydn's Emperor Quartet; pieces by Bach, Matthesson and Boccherini; the allegro from Mozart's concerto for flute and harp, featuring Josepha La Monaca and Reva Reatha; and Handel's concerto grosso No. 12, with the solo concertino played by Melvin Levitt, Edmund Mayo and Paul Bergstrom. The Handel number was repeated by this group at the Henry Street Settlement, New York, on January 28.

Aubrey Pankey's Schedule

Aubrey Pankey, Negro baritone, is singing in Europe this season and has been heard in such capitals as Vienna, Berlin and Paris. He has also appeared in Salzburg. In his London recitals (one of which was over the radio) he gave a program of Brahms, Strauss and English and American composers—Dunhill, Frank LaForge, Curran, David and Guion. Mr. Pankey is about to leave for a tour of the Scandinavian countries, where bookings await him in Stockholm, Oslo and Copenhagen.

Spring Concert Engagements for Crooks

Richard Crooks, who has often sung in Cincinnati at the festival and with the orchestra, has been reëngaged by the latter organization as soloist at the pair of concerts on April 6 and 7. During the first part of April, the tenor is to fulfill engagements in New York, Ohio, Illinois and Wisconsin, after which he goes south for a recital on the Civic Concert Course in Greensboro, N. C., on April 12 before returning to New York for his interrupted Firestone broadcasts. On May 10 he sings at the Maine Music Festival, Portland, Me.

Marguerite Potter Scholarship Awarded

Enka Szaranov, a young contralto is the winner of the free vocal scholarship awarded by Marguerite Potter. Her career will be sponsored by the New York Madrigal Society, of which Miss Potter is founder. Further auditions for similar scholarships by the society continue on Monday evenings at Steinway Hall, New York.

George I. Tilton's Church Activities

George I. Tilton, of Trenton, N. J., began the season's activities with organ recitals featuring the church festivals. The usual Christmas Eve candlelight service enlisted the choirs of the Third Presbyterian Church. On February 10 the combined choirs sang over Station WTNJ on an American Legion program.

Press Comments

THE RUTH MILLER ENSEMBLE

The Ruth Miller Ensemble recently was heard in concert in Winston-Salem, N. C., an appearance which brought favorable comment in the Winston-Salem Journal. "In selecting the program offered last night, the talent committee was seeking variety. This the Ruth Miller Ensemble presented in lavish abundance and of the highest quality. The first phase of the variety character of the program was the musicians themselves. Ruth Miller, soprano, Frank Chapman, baritone, and Benno Rabinof, violinist are artists of distinct individuality, yet they blended marvelously. The program was admirably balanced. There were no weak numbers, yet there was an evident sense of progress toward a grand climax.

"Miss Miller sang four numbers. Her voice, of exquisite sweetness and rounded expression, delighted her audience no little.

"The last number on the program was a duet, Nedda-Silvio from Pagliacci by Leoncavallo, sung by Miss Miller and Mr. Chapman. In this number both artists rose to ecstatic heights. Despite the laurels they had won in their individual groups they were to move the audience to new heights of admiration."

LUISA MACHELVANI

Luisa Machelvani, an artist from the New York studio-theatre of Florence Lee Holtzman, appeared as Leonora in Il Trovatore with the New York Grand Opera Company (Enzo dell'Orefice, director) in Wilkes-Barre, Pa., and Binghamton, N. Y., on January 25 and 27. According to James J. Hennings in the Wilkes-Barre Record: "Luisa Machelvani was superb. She imparted to the rôle of Leonora a charm and a sincerity that was enhanced by a soprano voice the like of which is seldom heard outside of the established operatic centres of this and other countries. Miss Machelvani's poise during the unfolding of the stirring scenes of the piece and the ease with which she attained the high octaves won prolonged applause and frequent curtain calls." The Binghamton Sun declared that the "lovely Miss Machelvani scored another of her many musical triumphs in her interpretations of the tragic Leonora."

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GEORGES MIQUELLE,

cellist. His activities in the near future include an appearance with the Detroit (Mich.) Symphony Orchestra as soloist in the Saint-Saëns concerto; and a recital in which he will present among his numbers the Dohnányi sonata for cello and piano and the Goossens Rhapsody. In the early part of March Mr. Miquelle appears in Daytona Beach, Fla., in recital for the Artist's Series given by the Florida Forum in the Auditorium at Daytona Beach.

FLORENCE LEE HOLTZMAN'S

two artist pupils from her New York studio-theater appeared with the New York Grand Opera Company, under the direction of Enzo dell'Orefice, in Wilkes-Barre, Pa., and Binghamton, N. Y. Luisa Machelvani sang Leonora in Il Trovatore and Olive Bond Micaela in Carmen.

EGON PETRI

sailed on the SS. Champlain recently for a tour of England which will include an appearance with the British Broadcasting Company Orchestra at Queen's Hall and one with the Halle Orchestra of Manchester and recitals in London, Cambridge and other cities in the Provinces. Mr. Petri will return to America on April 2 when he will teach in Boston and New York. (Photo by Demarest.)

HORTENSE MONATH,

pianist, on February 5 appeared for the third time this season with Alfred Wallenstein's Sinfonietta over Station WOR. Among recent engagements have been appearances in Scarsdale, N. Y. (January 24), New York (January 26) with the Stradivarius Quartet under the auspices of the Chamber Music Society of America, and at the Women's Music Club in Hastings, N. Y. (January 29).

HAZEL HEFFNER,

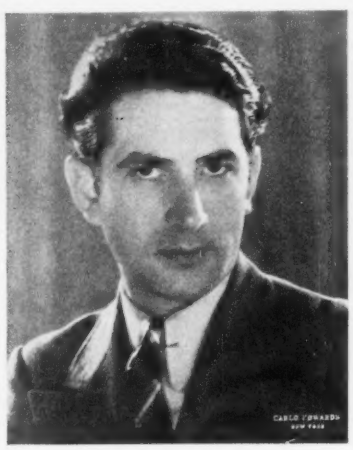
contralto, has been appearing with the New York Grand Opera Company. February 16, she will take the part of Mama Lucia in Cavalleria Rusticana with this organization in Paterson, N. J. Recently, she sang Lola in the same opera during the company's engagement in Allentown, Pa. January 22, Miss Heffner was soloist at the début concert of The Sacred Heart Hospital Symphony Orchestra in Allentown. She is at present working on joint programs with Dorothy R. Knauss, harpist.

THE CASIMIR STRING QUARTET

of the Curtis Institute of Music. Charles Jaffe and James Bloom, violins, Alvin Dinkin, viola, and Victor Gottlieb, cello. The group has played for the Women's Club of Swarthmore; Colony Club of Ambler, Pa.; Graphic Sketch Club, Philadelphia; Hood College, Frederick, Md.; Germantown Friends School, Philadelphia, and the Pennsylvania Museum of Art in Philadelphia.

KARL ANDRIST

is giving three violin recitals in Canada next week. On February 22 he plays in Montreal, the following day for the Canadian Government over station CKAC, and on February 24 he is to be heard in a program at Lachine.



CLAUDIO FRIGERIO,

returning from eleven appearances with the Chicago Grand Opera Company, went immediately to Boston to sing in Boheme, Rigoletto and Pagliacci with the Boston Opera Company.

JEANNE HASSLER,

American contralto, will appear in recital at Columbia University, New York, on the afternoon of February 23, under the auspices of the Women's Alumnae Association.

RALPH KEMMERER,

pianist, is to give a recital at the Woman's Club, Allentown, Pa., February 24. In addition to his work as a recitalist and teacher, Mr. Kemmerer is organist and choirmaster of St. Stephen's Lutheran Church and choirmaster of Grace Lutheran Church, both of Allentown.

FIOLA MARINE,

soprano, appeared at The Barbizon Club, New York, on February 4, in a program of compositions by Elmo Russ.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by Dey, Ann Arbor

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New Pianist

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